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BY

CHARLES ROCKWELL LANMAN

PROFESSOR OF SANSKRIT IN HARVARD UNIVERSITY

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CAMBRIDGE, MASSACHUSETTS  
PUBLISHED BY HARVARD UNIVERSITY

1904

# THE BRHAD-DEVATĀ

ATTRIBUTED TO

## ŚAUNAKA

*A SUMMARY OF THE DEITIES AND MYTHS  
OF THE RIG-VEDA*

CRITICALLY EDITED IN THE ORIGINAL SANSKRIT WITH  
AN INTRODUCTION AND SEVEN APPENDICES, AND  
TRANSLATED INTO ENGLISH WITH CRITICAL  
AND ILLUSTRATIVE NOTES

BY

ARTHUR ANTHONY MACDONELL

BODEN PROFESSOR OF SANSKRIT IN THE UNIVERSITY OF OXFORD  
AND FELLOW OF BALLIOL COLLEGE

PART II

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## ABBREVIATIONS

*The symbols designating MSS. are explained in the Introduction, pp. xi-xviii.*

- AB.** = Aitareya Brāhmaṇa.  
**AGS.** = Āśvalāyana Gṛhya Sūtra.  
**Āṛṣ.** = Ārṣūnukramaṇī.  
**AS'S.** = Āśvalāyana Śrauta Sūtra.  
**AV.** = Atharva-veda.  
**BD.** = Bṛhaddevatā.  
**JAOS.** = *Journal of the American Oriental Society.*  
**JRAS.** = *Journal of the Royal Asiatic Society of Great Britain and Ireland.*  
**KB.** = Kauṣītaki Brāhmaṇa.  
**KZ.** = Kuhn's Zeitschrift.  
**M.M.** = Max Müller.  
**n.** = Nītimaṣjarī.  
**Nir.** = Yāska's Nirukta.  
**R.** = Rājendralāla Mitra.  
**r.** = the reading in Rājendralāla Mitra's text.  
**BV.** = Ṛg-veda.  
**ṣ.** = Ṣaḍguruśiṣya.  
**s.** = Śāyana.  
**S.** = Sarvānukramaṇī.  
**S'B.** = Śatapatha Brāhmaṇa.  
**TB.** = Taittirīya Brāhmaṇa.  
**TS.** = Taittirīya Saṃhitā.  
**v. r.** = various reading.  
**VS.** = Vājasaneyi Saṃhitā.  
**ZDMG.** = *Zeitschrift der deutschen morgenländischen Gesellschaft.*

# BRHADDEVATĀ

## TRANSLATION AND NOTES

### 1. Importance of knowing the deities. The Vedic Triad.

1. With obeisance to the seers of formulas, I will, in the sequence of the traditional text<sup>a</sup>, state for (all) stanzas the divinity of the hymn, the stanza, the hemistich, and the verse.

नमस्कृत्वा b f k m<sup>1</sup>, corrected to नमस्कृत्य b, नमस्कृत्य rd (R̥gvidhāna i. 1. 1 has नमस्कृत्वा मन्त्रद्वयः).—ऋग्भ्यो B hr<sup>3</sup> m<sup>1</sup>, ऋचु r.

<sup>a</sup> The words *samāmnāyānuparvataḥ* occur also in R̥gvidhāna i. 1. 2.

2. In every formula one should know the divinity with exactness; for he who knows the divinities of the formulas, understands their object.

देवतं हि hm<sup>1</sup> r b k, हि तत्सर्वं r<sup>1</sup> r<sup>4</sup>.—अवगच्छति hm<sup>1</sup> b f k n, अविगच्छति r<sup>2</sup>, अधि-  
गच्छति r.—With the words देवतज्ञो हि मन्त्राणाम् cp. Sarvānukramaṇī, Introduction § 1:  
मन्त्राणां . . . देवतविद्; and मन्त्राणां देवताविद् below, viii. 31.

3. He is capable of giving an (authoritative) opinion (*viññāpayati*) as to their (*tad* = *mantrāṇām*) intentions<sup>a</sup> which were contained (*hitān*) in them (*tad*) at the time when the formulas were revealed to the seers (*ṛṣiṇām mantradṛṣṭiṣu*), (and) as to the correct understanding (of them) and the various ceremonies (connected with them).

तद्वितांस् hm<sup>1</sup> b, तद्वितांस् f, तद्वितांस् k, तद्वित्तान् r<sup>2</sup> r<sup>4</sup>, तद्विद्वां r.—तदभिप्रायान्  
hm<sup>1</sup> r f k, त्वभिप्रायान् b.

<sup>a</sup> Cp. Nirukta vii. 3: *eam uccāvacair abhiprāyaṅ ṛṣiṇām mantradṛṣṭayo bhavanti*.

4. For no one without really having correct knowledge of the divinity (addressed in the formula), attains to the fruit of customary or Vedic ceremonies<sup>a</sup>.

लौकाना Bhm<sup>1</sup>r<sup>2</sup>, लौकिकानां r—वा hm<sup>1</sup>fk, च b, no particle =

<sup>a</sup> Cp. Sarvānukramanī, Introduction § 1. 'for without this knowledge, *śrauta* and *smārta* rites cannot be accomplished' Cp. also below, i. 21, and Rgvidhāna : 3 : 1

5. The first group of these (deities) belongs here to the divinity Agni, the second to Vāyu or Indra, and the third to Sūrya<sup>a</sup>.

इह hm<sup>1</sup>r, इव bfk—सूर्यमेव च hm<sup>1</sup>rbfk, सूर्यमेव तु r<sup>1</sup>r<sup>4</sup>.

<sup>a</sup> Cp below, i. 69, Nirukta vii 5, Sarvānukramanī, Introduction l. 8.

6. Whatever god a seer desiring an object mentions, let that one, it is said, be (the god of the formula)<sup>a</sup>. A formula predominantly praising (a god) with devotion, is addressed to that same god.

देवं m<sup>1</sup>b, देव hd, देवं fkr.—मत्त्या hm<sup>1</sup>r<sup>2</sup>r<sup>4</sup>, इत्त्या bfk—तद्देव bfk, तद्देव hm<sup>1</sup>d—

The end of the *varga* is here marked by १ in bm<sup>1</sup>, not in hdfk.

<sup>a</sup> Cp Nirukta vii 1 : 'the formula has that god for its deity to whom he addresses praise when desiring the possession of an object which he wants.'

## 2. Prayer and praise

7. Praise is expressed by means of name, form, action, and relationship, but prayer by means of objects such as heaven, long life, wealth, and sons<sup>a</sup>.

<sup>a</sup> Cp. Rgvidhāna i. 1. 6.

8. The stanzas in which both praise and prayer appear, are here (in the Rg-veda) but few; still fewer than these are those in which heaven is prayed for.

सुत्याशियो तु hm<sup>1</sup>rb, सुत्याशियो नु f, सुत्याशियसु r<sup>1</sup>r<sup>4</sup>.—दृश्येते hm<sup>1</sup>r, दृश्यन्ते bfk<sup>1</sup>r<sup>4</sup>—ताः सुः r, ता सुः hfk, ता सुस् m<sup>1</sup>, ता सु b

9. Every one of us (*sarvo 'yam*) recognizes one who praises, (thinking) 'this man wants something from me,' and (he also



recognizes) one who states an object, (thinking) 'he praises, (that is) he regards me as one having (those) objects (to bestow).'

अर्थयत्येव hm<sup>1</sup>r, अर्थयत्येव bfk.

10. But whether the seers who discern the truth either praise or state (an object), they express both; for both are in reality the same.

सुवद्विर्वा सुवद्विर्वा hm<sup>1</sup>bfkr<sup>2</sup>, सुवद्विश्च सुवद्विश्च r.—अपिभिस्तत्त्वदर्शिभिः hm<sup>1</sup>r, अपिभिर्नन्ददर्शिभिः bfk<sup>2</sup>r<sup>2</sup> (सन्दर्शिभिः f), मन्त्रेष्वर्थानुदर्शिभिः r<sup>1</sup>r<sup>3</sup>(r<sup>4</sup>?).

11. When the name of a deity is mentioned in the second person<sup>a</sup> in a formula, one should know that to be the deity in the formula, because (that) indication is there (*sampadā*).

मिधीयते Bhm<sup>1</sup>r<sup>2</sup>, प्रदृश्यते r.—तामेव देवतां विद्यान्मन्त्रे hm<sup>1</sup>bfk, तमेवाङ्गः सुसंपन्नं मन्त्रं r.—The end of the *varga* is here marked by २ in bf, not in hm<sup>1</sup>k.

<sup>a</sup> Cp. Nirukta vii. 2: *pratyakṣahṛīṁ madhyamapurūṣayogāḥ toam itī callena sarva-nāmnā*.

### 3. Different kinds of hymns.

12. Therefore one familiar with (the) application (of formulas) should in every formula carefully observe the deity, with regard to name, and the multiplicity of the designations (of deities).

तु देवतां hr<sup>3</sup>fk<sup>2</sup>, तु देवता hm<sup>1</sup>, तद्देवता<sup>०</sup> r.—<sup>०</sup>मिधानां hm<sup>1</sup>r<sup>3</sup>bfk, <sup>०</sup>मिधानं r<sup>1</sup>r<sup>4</sup>.

13. The complete utterance of a seer is designated a hymn (*sūkta*), in which the deities appear in one, in many, (or) in two (formulas).

दृश्यन्ते देवता यस्मिन् hm<sup>1</sup>r<sup>3</sup>bfk, चिचं तद्दृश्यते चास्मिन् r<sup>1</sup>r<sup>4</sup>.—एकस्मिन् hm<sup>1</sup>r<sup>4</sup>, एकस्य bfk<sup>2</sup>r, एतस्यां r<sup>1</sup>.—h has on the margin चिचं तद् दृश्यते चास्मिन्नेकस्यां वङ्गयु द्वयोरिति भाष्ये पाठः ।

14, 15. A variety arises with regard to the deity, the authorship, the subject, and the metre. All hymns which are revealed as the praise of one single (seer, constitute) a seer's hymn (*rṣi-sūkta*); for that is the (aggregate) hymn of that seer. In so far

as a subject is completed (in several stanzas), they call it a *subject-hymn* (*artha-sūkta*).

छन्दसो  $hm^1 b f k r^2$ , छन्दोभ्यो  $r$ —च प्रजायते  $Bhr^2 m^1$ , तस्य जायते  $r$ —अपिसूक्तं तु  $b f k r d h$  (corrected on margin in  $h$  to °सूक्तानि), अपिसूक्तानि (तान्यत्र यावन्त्येकस्य)  $r^1 r^4$ —  
The reading of  $r^5$  in the text is that of  $Bhr^2 m^1$ , instead of this  $r$  reads देवतैका तु यावत्सु देवतायास्तदुच्यते  $h$  has also on the margin सूयेतैका तु यावत्सु देवतायास्तदुच्यते इति भाष्ये पाठः। With reference to  $r^5$ ,  $h$  has on the margin. यावत्सुर्धः समा-  
यित् अ०।

16 (The stanzas) which have a common metre are called a *metre-hymn* (*chandaḥ-sūkta*). Thus one should here recognize the variety of hymns such as it really is.

याः सुप्त  $hr^2 r^2 r^2$ , या सुप्त  $b f m^1$ , या सु  $k$ , या सु  $r$ —तच्छन्दः  $h d f m^1$ , तच्छन्दः  $r$ , °छन्दः  $k$ , तदपि°  $b$ —वैविध्यमेवं  $Bhr^2 m^1$ , वैविध्यमेतत्  $r$ .—The end of the *verse* is here marked by ३ in  $h d m b f k$

#### 4. Hymn deities, stanza deities, incidental deities.

17. The denominations of the deities in the formulas are of three kinds: such as belong to a (whole) hymn<sup>a</sup>, or such as belong to a stanza (only), as well as such as are incidental<sup>b</sup>.

मन्त्रेषु  $h r b$ , मंत्रेषु  $f k$ .—°थ वर्गमाञ्जि  $h m^1 b f$ , °थ अर्गमाञ्जि  $r$ , °थ वर्गमाञ्जि  $k$

<sup>a</sup> Cp Nirukta vi 13 and x. 42

<sup>b</sup> Cp. Nirukta l. 20 and vii 18.

18. (Names) belonging to hymns belong to (whole) hymns, those belonging to stanzas belong to (single) stanzas (only) In a formula addressed to one divinity certain other (names) are here mentioned,

मज्जन्ते वे  $h m^1 r$ , मज्जन्ते धीः  $b f k$ —वे अचः  $h m^1 r$ , धीः अचः  $b$ , ये अचः  $r^1 r^4 f k r^2 r^2$ .—  
न्यानि  $h m^1 r f k$ , यानि  $b r^4$ .—च कानिचित्  $B h m^1 r^2$ , प्रसङ्गतः  $r$ .— $r^8 = 4 r^4$ .

19. either because they belong to the same world or because they are associated: these are incidental. Hence even in a hymn of manifold character, there may belong to the (whole) hymn

°प्रकारेऽपि  $h m^1 r b f k$ , °प्रकारेऽपि  $r^1 r^4 r^2$ .

20. a deity: that is, (such) a hymn is understood to be one

that cannot be definitely described<sup>a</sup>. When a hymn is broken up (*bhānne*)<sup>b</sup>, one should here state the deity from (its) characteristic mark<sup>c</sup>.

०श्रेयं hm<sup>1</sup>r<sup>3</sup>br<sup>6</sup>r<sup>2</sup>, ०श्रेयं fkr<sup>2</sup>, ०श्रेयं r.—देवतामिह लिङ्गतः m<sup>1</sup>rbfk, देवता लिंग-भेदतः hd. No various reading is given by Rājendralāla Mitra.

<sup>a</sup> This perhaps refers to hymns of an indefinite character in which the name of no deity is mentioned (cp. *anūdiṣṭa-devata*, Nirukta vii. 4), but the deity of which, as a whole, is Prajāpati (cp. below, vii. 16; Sarv. x. 18; Sieg. Sagenstoffe, p. 8). <sup>b</sup> That is, when single stanzas of it are ritually applied, the deity is that of the stanza; cp. *sūkta-bheda-prayoge* in Sarvānukramagī i. 139. <sup>c</sup> Cp. Sarvānukramagī i. c. and i. 94.

21. In each case one should duly connect the formulas with the rites by ascertaining the deity; for that is the rite which is completely successful<sup>a</sup>.

यथावच्च hm<sup>1</sup>r, तथावच्च bfk.—कर्मसु hm<sup>1</sup>rb, कर्मं ग्रं fkr<sup>2</sup>.—The end of the *varga* is here marked by ५ in hm<sup>1</sup>bfk.

<sup>a</sup> Cp. i. 4, where the same thing is negatively stated; see also i. 118, ii. 20, viii. 124.

### 5. Origin of names.

22. <sup>a</sup>Because the praisers, at the beginning and end of hymns, proclaim the occasion<sup>b</sup>, one who knows formulas should here observe the deities with regard to their name.

देवता नाम्ना bfk<sup>2</sup>, देवता नाम्नाम् r<sup>1</sup>r<sup>4</sup>, देवताशास्त्रा hm<sup>1</sup>r<sup>3</sup>.—उपचितेह hbfkr, उपचिते हि m<sup>1</sup>, अपचितेह r<sup>1</sup>r<sup>4</sup>.

<sup>a</sup> Text, with translation and notes, of the following passage (22-33) on the origin of names has been printed by me in *Album-Kern* (Leiden, 1903), pp. 334, 336.

<sup>b</sup> That is, the Rishis often mention the names of the deities especially at the beginning and the end of a hymn, together with some reference to the circumstances connected with their laudation.

23. As to that, indeed, they say: 'from how many actions does a name arise, whether of Vedic beings or any other (name occurring) here?'<sup>a</sup>

स्त्वानां r<sup>1</sup>, सत्वानां f, सत्वानां all the rest. — वा bfk<sup>1</sup>r<sup>3</sup>, च hm<sup>1</sup>r. — यद्वायद् r<sup>1</sup>r<sup>4</sup>, यद्वन्द्व hm<sup>1</sup>rbk.

<sup>a</sup> This expression is equivalent to *laukyānām*; cp. *laukyānām vaidikānām vā* above (i. 4).

24. 'From nine,' say the etymologists, and the ancient sages Madhuka, Śvetaketu, and Gālava think so too :

पुराणाः all MSS except  $r^1r^4$ , which have पौराणाः—मन्वते  $hr^3$ , मन्वते  $Bm^1r^1r^4d$   
I have chosen the former reading against the balance of the MS evidence, because it is the more difficult, because the plural suits the construction better, because  $h$  and  $r^3$  are the most correct of the MSS, and because मन्वते is very easily altered to मन्वते, as is proved by the fact that  $d$ , which is a copy of  $b$ , has the latter reading

25. '(viz) that which (comes) from abode, action, form, luck, speech, prayer, from accident, as well as addiction<sup>a</sup> and extraction<sup>b</sup>.'

यद्ब्रह्मोपवचनात्  $hm^1rb$ , यद्ब्रह्मोपवचनात्  $f$ , यद्ब्रह्मोपवचनात्  $r^1r^4r^5$ —तथा-  
मुष्यायथाञ्च यत्  $bfk$ , तथामुष्यायथाञ्च  $r^1r^4$ , तथामुष्यायथाञ्जपात्  $hr$ , तथा यथाञ्जपात्  
 $m^1$  (the syllables पारा in the margin being meant to fill the lacuna) Cp the various readings below, 1 28.

<sup>a</sup> I have assumed this to be the most likely meaning from the use of *upa-vas* <sup>b</sup> Lit 'the condition of being the descendant (*ayana*) of him (*amuseya*).'

26. With regard to that (question), Yāska, Gārgya, and Rathi-tara say, 'from four from prayer, from the diversity of objects<sup>a</sup>, from speech, and from action.'

रथीतराः  $hm^1rbf$ , रथतराः  $kr^2$ .—Between इति and तत्राङ्क्  $fk$  insert भामानि  
कर्मतस्त्वाह श्रोमते, evidently copied by mistake from 27<sup>ab</sup>.—यार्थवेख्याद्  $hm^1rb$ ,  
यार्थवेख्याद्  $fk^2r^5$  (रूपाद्  $f$ ), य च वेख्याद्  $r^1r^4$ —The end of the *varga* is here  
marked by 4 in  $bfdm^1$ , not in  $k$

<sup>a</sup> *Ariha-vaśrūpya* here corresponds to *rūpa* in 25

6. Śaunaka's view: all names derived from action.

27. Śaunaka, however, says that all these names (come) from action: prayer and form and utterance<sup>a</sup>, all arise from action.

कर्मतस्त्वाह  $br^1r^3m^1bfk$ , कर्मणा चाह  $r$ —वाच्य  $hr^3br^2r^5$ , वाक्यं  $r$ , काव्यं  $fk$ .

<sup>a</sup> *Rūpa* here corresponds to *ariha-vaśrūpya* and *rūcya* to *vāc* in 26

28. Similarly, even that (name) which (comes) from acci-

dent<sup>a</sup>, as well as from addiction and extraction, is simply action: and so hear (what) the reasons (are).

यद्दृश्योपवचनात् hrb, यद्दृश्योपवचनात् fkr<sup>2</sup>, यद्दृश्या निवासाच्च r<sup>1</sup>r<sup>4</sup>.—तथामु-  
प्यायणाच्च यत् hrb, तथामुप्यायणाय यत् fk, यद्वा भृश्यायणाच्च r<sup>1</sup>r<sup>4</sup>.—तथा तदपि all  
MSS. except b, which has तथावदपि.—कृणुष्वं च m<sup>1</sup>b/fk, कृणुष्वं तु r, कृणु त्वं च hr<sup>3</sup>d.—  
हेतवः Bhm<sup>1</sup>r<sup>3</sup>, हेतुतः r. The evidence of the MSS. is so strongly in favour of the ungram-  
matical use of the nom. for the acc., that I have retained it as an original inaccuracy (due  
perhaps to the metre). The R̥gvidhāna has instances of the same loose usage (i. 3. 4; iii.  
4. 1). हेतुतः (the reading apparently of r<sup>1</sup>r<sup>4</sup>) looks too much like a correction (cp. l. 46).

<sup>a</sup> *Yadṛchayā* is the only word here and in 25 which is not in the ablative, probably  
owing to the frequent adverbial use of the instrumental of this word. The corruption *yapāt*  
(for *ca yat*) in 25 was probably due to *yadṛchayopavasanāt* being understood by the copyist  
as one expression and the consequent necessity of making up the number nine in some  
other way. The corruption is not repeated in 28 because of the absence of this necessity.  
*Yadṛchayā* (soil. *nāma*) is explained below (i. 30) as *yādṛchikaṇṇā nāma*.

29. Creatures arise from action; from action (comes) the inter-  
course of beings. And a being comes into existence somewhere:  
it is produced from (its) abode.

प्रजाः hm<sup>1</sup>r, प्रजा r<sup>1</sup>b/fkr<sup>2</sup>.—कर्मतः सत्वसंगतिः llm<sup>1</sup>rb, कर्मतः सत्वसंगतिः f (गायतिः  
kr<sup>2</sup>), कर्मणः सच्च जायते r<sup>1</sup>.—क्वचित् all MSS. except r<sup>1</sup>r<sup>4</sup>, which have सतो.—संजायते  
सच्च k, स जायते सच्च hr<sup>3</sup>d, संजायते सच्च fm<sup>2</sup>r, संजापयेद्यच्च b, निवसते सच्च r<sup>1</sup>r<sup>4</sup>.

30. An accidental name is given somewhere or other: one  
should know that that also is here (derived) from a comparison  
with some (form of) becoming.

तु नामामिधीयते hm<sup>1</sup>r, नाम नामाधीयते fkr<sup>2</sup>, नाम नाम धीयते r<sup>1</sup>r<sup>5</sup>, नाम  
नामापि मिधीयते b.—औपम्यादिह hm<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>5</sup>, औपम्यादिपि b/fkr<sup>2</sup>, औपम्यादेव r.

31. For there is no (form of) becoming unconnected with  
action, nor is any name meaningless. Names have no other source  
than becoming; therefore they are all derived from action.

न नामास्ति hm<sup>1</sup>r, न नामाह b, त नामाह f, तत्रामाह kr<sup>2</sup>.—The end of the *varga*  
is here marked by ङ in hd, by १ङ् in fk, not at all in bm<sup>1</sup>.

#### 7. Suspicious names. Different kinds of formulas.

32. A name which is formed from luck and from addiction

simply becomes a prayer: from (words expressing) luck, such as *svasti* (welfare),

यच्च hm<sup>1</sup>bfk, यत्तु r.—°वसनाच्च hm<sup>1</sup>r, °वसनं च b, °वचन च r<sup>1</sup>r<sup>4</sup>fkr<sup>2</sup> (चत् f) —  
मवत्येव तु m<sup>1</sup>r<sup>4</sup>fk, मवत्येव हि hb — स्वस्त्यादेर्मंगलादिह hm<sup>2</sup>bkr<sup>2</sup>r<sup>4</sup>, स्वस्त्यादेर्मंगलानि  
ह corrected to °दिह f, स्वस्त्यादेर्मंगलानि च r, आशास्ते मङ्गलानि च r<sup>1</sup>r<sup>4</sup>.

33. names of beings, even the well known ones, are formed on the principle, 'how, pray, could this man, with such a contemptible name, live long here?'<sup>a</sup>

अपि कुत्सित° hm<sup>1</sup>rb, अपि कत्सित° f, अचिकित्सित° kr<sup>2</sup>.—हृह b<sup>1</sup>kr, अपि hr<sup>4</sup>.—  
विदितान्यपि hm<sup>1</sup>r<sup>4</sup>fk, वि[दितान्य]पि b, निन्दितान्यपि r<sup>1</sup>r<sup>4</sup>.

<sup>a</sup> That is, even ordinary names are based on the principle of avoiding what is in-  
auspicious Cp Nirukta i 20, where *ku* in *ku-cara* is interpreted as *kutista* if the word is  
an epithet of 'beast' (*mrga*), but not if it applies to a god

34. The formulas which have been seen by the seers of such, may be of various sorts both with respect to the (kind of) praise and to the (degree of) majesty (arising) from the prominence of a deity's nature.

द्ये Bhm<sup>1</sup>r<sup>3</sup>, द्वे r — द्वेष hr, खेवं bfk — प्रभावाद्देवतात्मनः hr<sup>3</sup>fr<sup>2</sup>r<sup>7</sup>, प्रभावाद्देव-  
तात्मनः m<sup>1</sup>k, प्रभावाद्विद्यतात्मनः b, वाक्प्रभावेण चात्मनः r.

35. Praise (47)<sup>a</sup>, laudation (48), blame (49), doubt (51), plaint (50), desire (53), prayer (50), boasting (51), request (49), question (50), summons (57), enigma (57),

प्रवर्द्धिका m<sup>1</sup>r<sup>3</sup>r<sup>2</sup>, प्रवर्द्धिका k, प्रवर्द्धिका hdbfr. cp. the various readings in 57.

<sup>a</sup> The figures in 35-39 refer to the ślokas below which exemplify these categories. Cp. Nirukta vii 3 where examples of praise (*stuti*), prayer (*āśis*), narration (*ākhyāna*), plaint (*paridevanā*), blame (*nīnā*), and laudation (*prāśaṃsā*) are given

36. commission (51), injunction (52), vaunt (53), lament<sup>a</sup> (53), narration (58), conversation (52), purifying narrative<sup>b</sup> (53).

<sup>a</sup> Corresponding to this (*vilāpita*) we have *vilāpa* in 53 <sup>b</sup> Simply *ākhyāna* in 53 —The end of the *varga* is here marked by ॐ in m<sup>1</sup>d<sup>1</sup>fk, not in b.

## 8. Different kinds of formulas and modes of expression.

37. Lascivious verses (55), obeisance (54), obstacle (55), resolve (55), prattle (55), reply (50);

प्रतिराघस्  $r^4$ , प्रतिरोधस्  $fkr$ , प्रतिसेधस्  $b$ , प्रतिषेधस्  $hm^1r^7$  (cp. the various readings in 55).—प्रतिवाक्यं तथैव च  $hm^1r^3r^7$ , प्रतिवाक्यं च नाम यत्  $r$ , प्रतिवाच्यं च नाम यत्  $bfk$ .

38. prohibition and admonition (52), intoxication and denial (56, 57), and what is called invitation (56), agitation (56), and wonder (57);

प्रसादापह्नवौ  $hm^1rfk$ , प्रसादप्रह्नवौ  $b$ .—च ह  $hm^1r^3r^7$ , व ह  $b$ , ये ह  $k$ , च ये ह  $f$ , च यत्  $r$ .—सञ्चरो  $hm^1$ , सञ्चरो  $bfr$  (cp. various readings in 56).—अद्य  $Bhm^1r^3$ , नाम  $r$ .

39. abuse (48), eulogy<sup>a</sup>, invective (49), curse<sup>b</sup> (49, 58); preposition, particle, noun, and verb<sup>c</sup>;

आक्रोशो  $hm^1r^3br^7$ , आकाशो  $fk$ .—निष्ठव<sup>o</sup>  $hr^3m^1r^7(fr)$ , मिश्रव<sup>o</sup>  $kr^2$ , मिलाव<sup>o</sup>  $r$ .—द्विपः  $hbfsk$ , आविपः  $r$ .—उपसर्गो  $hm^1rb$ , उपसर्गो  $r^1r^4fkr^2$ .—निपातश्च  $hbfsk$ , निपाताश्च  $r^1r^4$ .

<sup>a</sup> No example of this category (*abhiṣṭava*) is given below, perhaps because of its practical identity with praise (*stuti*). <sup>b</sup> See below (47-58), where examples of all these thirty-five modes of expression are given (excepting *abhiṣṭava*). <sup>c</sup> These four grammatical categories are discussed below (i. 42-45 and ii. 89-98).

40. past, present<sup>a</sup>, and future; masculine, feminine, neuter<sup>b</sup>: of such a nature are the formulas in all the Vedas everywhere.

भविष्यं च  $hm^1k$ , भविष्यञ्च  $f$ , भविष्यञ्च  $br$ .—युमां MSS.—स्त्री च  $hm^1r^3br^7$ , स्त्रीत्वं  $fk$ , स्थथ  $r$ .—सर्ववेदेषु सर्वशः  $Bhr^2m^1$ , सर्ववेदेष्विति स्थितिः  $r$ , सर्ववेदेष्विति स्थितिः  $r^4$ .

<sup>a</sup> *Dhavya* here meaning 'present,' in i. 61 means 'future.' <sup>b</sup> Cp. below, ii. 96.

41. Stanzas, hemistichs, and verses are for the purpose of setting forth the object of (their) utterances; moreover, in Brāhmaṇa and ritual (*kalpa*) some (of these stanzas &c.) here are quoted.

वाक्यार्थदर्शनार्थीया  $hm^1bfr^5r^7$ , तेषां निदर्शनार्थीया  $r$ .—धर्वाः  $hm^1r$ , धर्वा ब  $bfk$ .—ब्राह्मणे चाथ कल्पे च निगद्यन्तेऽत्र कानिचित्  $hm^1rbfk$ , विधी कल्पे च देवे च निगद्यन्तेऽत्र कर्हिचित्  $r^1r^4$ .—The end of the *varga* is here marked by  $\text{८}$  in  $hm^1bfk$ .

## 9. Definition of noun and verb.

42<sup>a</sup>. The uttered sound by which we here apprehend a substantive, when connected in the (correct) disposition of syllables, the wise call 'noun' (name).

\*चरितेनेह r b k, \*चारितेनेह h m<sup>1</sup> f — द्रव्य h m<sup>1</sup> b, द्रव्ये r f k. — तदचरं h m<sup>1</sup> b, तदाचरं f k r — 42-45 are omitted in r<sup>1</sup> r<sup>4</sup>.

\* The text and translation, with notes, of 42-45 have been printed in Album-Kern, pp. 334 and 337.

43. That in which eight inflexions are employed in various senses, sages call a noun, when there is a distinction of number and gender.

विभक्तयः h r<sup>3</sup> r<sup>7</sup> m<sup>1</sup>, विभूतयः f k r

44. That notion which, connected with many actions, becoming a later from an earlier<sup>a</sup>, (and yet being) but one, is effected by the development of the action, they call by the term 'verb'

क्रियाभिनिर्वृत्तिवशेन m<sup>1</sup> r, क्रियाभिनिवृत्तिं f, क्रियाभिनिर्वृत्तवशेन h, क्रियाभिनिर्वृत्तिवशेन b f k. — सिद्ध m<sup>1</sup> b f k r, सिद्धा h.

\* That is, which expresses sequence of time the expression is taken from Nirukta: 1.

45. When there is a becoming which arises from the development of an action, and which is designated by a term with a primary suffix, and which is joined with number, inflexion (or) indeclinable form (*avyaya*), and gender, then it is to be regarded as a substantive (*dravya*).

क्रियाभिनिर्वृत्तिं m<sup>1</sup> r f b, क्रियाभिनिर्वृत्तं h — छदन्तशब्दाभिहितो h m<sup>1</sup> f r, छदन्तशब्दुं भिनिहितो b — विभक्त्यवयवो h m<sup>1</sup> r, विभक्तिवयवो f k b The end of the *varga* = here marked by Q in h m<sup>1</sup> b f k

## 10. Examples of different kinds of formulas.

46. Hear now, in succession, how the seers formerly with terms of different kinds saw their various utterances here.

विविधानीह h r<sup>3</sup> r<sup>4</sup> m<sup>1</sup> b f k r<sup>2</sup>, विविधान्यपि r

47. By means of (attributing) beautiful form and so forth, praise (35) is pronounced; similarly prayer by (such terms as) heaven and so forth The utterances which are different from these may also be of many kinds.

प्रोक्ता आशोः h r<sup>1</sup> r<sup>2</sup> b r<sup>2</sup> m<sup>1</sup>, प्रोक्ता आ f k, प्रोक्ताऽथाशोः r.



48. In the formula 'Citra indeed' (*citra it*: viii. 21. 18) Sobhari's praise of the liberal giver is a laudation (35). (Formulas) expressive of abuse (39) appear: (e. g. the formula) 'and thy mother' (*mātā ca*)<sup>a</sup> reviles.

मन्त्रे  $hm^1rb$ , मन्त्रः  $r^1r^4$ , मन्त्रो  $r^3fkr$ .—प्रशंसा भोजस्य  $hm^1rbfkr$ , प्रसंगाद्भोजस्य  $r^1r^4$ .—  
सोमरेः  $m^1$ , सोमरिः  $hr$ , सोमरे b, सोमरि  $fkr^2$ .—माता चेत्य<sup>o</sup>  $hm^1r$ , माता मेत्य<sup>o</sup>  $fkr^1r^2r^6$ .

<sup>a</sup> VS. xxiii. 25; TS. vii. 4. 19<sup>3</sup>; SB. xiii. v. 2<sup>5</sup>; TB. iii. 9. 7<sup>4</sup>; ASs. x. 8. 10.

49. The stanza 'vain food' (*mogham annam*: x. 117. 6) is blame (35), while the stanza 'who me' (*yo mā*: vii. 104. 16) is a curse (39). 'What, wondrous Indra' (*yad indra citra*: v. 39. 1) is a request (35), while in the stanza 'over this world' (*abhīdam*: x. 48. 7) there is invective (39);

अद्भु मोघमन्नं  $hm^1r$ , अद्भु मोघमन्न b, अद्भुमोघमन्न  $f$ , अद्भुमोघमन  $kr^2$ .—जिन्दा  $hm^1br$ , तिदा  $fkr^2$ .

50. 'May wind waft hither' (*vāta ā vātu*: x. 186. 1) is a prayer (35); 'staves' (*daṇḍāḥ*: vii. 33. 6) is plaint (35), while the two stanzas 'I ask thee' (*prchāmi tvā*: i. 164. 34, 35) are respectively question (35) and reply (37).

दृष्टेति  $hm^1rbfkr^2r^6$ , दृष्टादि  $r^4$ .—परिदेवना  $hm^1rb$ , परिवेदना  $fkr^2r^4r^6$ .—The end of the *varga* is here marked by 90 in  $hbfbkm^1$ .

### 11. Examples of different kinds of formulas (continued).

51. 'What was below' (*adhaḥ svid āsīt*: x. 129. 5) is doubt (35); 'I was Manu' (*ahaṃ manuḥ*: iv. 26. 1) would be boasting (35); in the (stanza) 'this our sacrifice' (*imaṃ no yajñam*: iii. 21. 1) the (first) verse is called commission (36).

आसीच्च  $hm^1rbfkr$ , आसीदिच्छक्  $r^1r^4$ .—कथना  $hm^1r$ , कथना  $r^1r^4bkr$ , कच्छना  $r^6$ .—  
उच्यति  $hm^1rbfkr$ , उक्तमे  $r^1r^4$ .

52. 'Here let him say' (*iha bravitu*: i. 164. 7) is injunction (36); the stanza 'clasp me tightly' (*upopa me*: i. 126. 7) is conversation (36); but 'not with dice' (*akṣair mā*: x. 34. 13) in the praise of dice<sup>a</sup> is prohibition and admonition (38).

संलाप  $bfkr$ , संलाप  $hm^1$ , सलाप  $r^1r^3r^4$ .—अगुपीय मे  $hr^2m^1B$ , तुगुपीय मे  $r$ .—प्रति-  
पेधोपदेशी  $hm^1rbfkr$ , प्रतिपेधापदेशी  $r^4r^6$ .

<sup>a</sup> That is, in the dice-hymn, x. 34.

53. 'Ho, wife' (*haye jāye*: x. 95. 1) is narrative<sup>a</sup> (36); 'of the reed to me' (*nadasya mā*. i. 179. 4) would be lamentation (36)<sup>b</sup>; 'without a husband' (*avīrām*: x. 86. 9) is a vaunt (36) about oneself, while 'the lover'<sup>c</sup> (*suderaḥ*: x. 95. 14, expresses) desire (35).

विलापः स्यान् hr<sup>3</sup>r<sup>2</sup>r<sup>7</sup>bfkm<sup>1</sup> (no visarga b f k m<sup>1</sup>), विलापञ्चु r—अवीरामादनः hr<sup>3</sup>r<sup>4</sup>m<sup>1</sup>b f k r<sup>2</sup>, अवीरामिव माम् r

<sup>a</sup> *Akhyāna* here corresponds to *pavitrākhyāna* in 36 <sup>b</sup> *Vllāpa* here corresponds to *vllaptam* in 36, the latter expression is also used in *Nirukta* v 2 with reference to the above passage (i. 179 4) <sup>c</sup> In *Nirukta* vii 3 this passage is, however, described as plaint (*paridevanā*)

54. Obeisance (37, is expressed) in (the formula of) Śunahśepa, 'Obeisance to thee, Lightning' (*namas te astu vidyute*. AV. i. 13 1)<sup>a</sup>; but when one resolves what is expressed (with the words) 'I will be equal' (*tulyo 'ham syām*)<sup>b</sup>,

मुनःशेषे m<sup>1</sup>r, मुनःशेषे b, मुनःशेषे r<sup>3</sup>, मुनःशे f, मुनःशेष kr<sup>2</sup>, (री) मत ऋषे r<sup>1</sup>r<sup>4</sup>—तुल्योऽहं स्यान् hm<sup>1</sup>r f k, तुल्यो ह स्यान् b—Instead of ḡ<sup>4</sup><sup>d</sup>, as given in the text according to hm<sup>1</sup>r b f k, a totally different line occurs in r<sup>1</sup> या कल्पयन्ति नोऽरयः परिचामूक्तानि ह ते, the first *pāda* of which is the *prastika* of a *khila* mentioned below (viii 45)

<sup>a</sup> Cp below, viii 44, Meyer, *Rgvidhāna* xxiii, xxvii <sup>b</sup> The author here seems to have been unable to quote an example of *saṅkālpa*, and to have contented himself with giving only a definition of its meaning

55 (there is) resolve (37); 'what, Indra, I' (*yaś indrāham*: viii. 14. 1, AV. xx. 27. 1) is the prattle (37) of Aitaśa<sup>a</sup>; 'the harlot' (*mahānagnī*. AV. xx. 136 5) would be a lascivious verse (37); 'bang!' (*bhuk*: AV. xx. 135. 1~3)<sup>b</sup>, again, (expresses) an obstacle (37).

लितयस्य m<sup>1</sup>h f k, लितयस्य br—यः Bhm<sup>1</sup>r<sup>2</sup>, नुः r—महानरन्या<sup>a</sup> hm<sup>1</sup>r f k, महानान्या<sup>a</sup> b—स्यात् hm<sup>1</sup>, स्यात् fkr<sup>2</sup>, त्वा b, तु r—प्रतिराधो h d f, प्रतिराधो kr<sup>2</sup>, प्रतिरोधो bm<sup>1</sup>r (cp above, 37).—मुगित्यपि m<sup>2</sup>hr<sup>2</sup>f, मुगित्यपि kr<sup>2</sup>, मुगित्यपि br<sup>2</sup>, मुगित्युत r—The end of the *varya* is here marked by ११ in hdm<sup>1</sup>f, not in bk

<sup>a</sup> See *Aitareya Brāhmana* vi. 33 1, and *Siyana's* comment in *Anfrecht's* edition; also *Haug*, vol. ii, p 434 <sup>b</sup> Cp *AB* vi. 33 19, *Haug*, vol. ii, p 435

## 12. Further examples of different kinds of formulas.

56. 'Well, I' (*hantāham*: x. 119. 9), this (formula) is intoxication (38); 'not our own' (*na sa svah*: vii. 86. 6) is denial (38); 'O Indra-Kutsa' (*indrākutsā*: v. 31. 9) is invitation (38); 'I discern not' (*na vi jānāmi*: i. 164. 37) is agitation (38).

प्रमादस्त्वेष hm<sup>1</sup>r, प्रमादस्त्वेह b, प्रमादस्त्वेक fkr<sup>2</sup>.—ब स स्व hm<sup>1</sup>r<sup>3</sup>f, नमस्व kr<sup>2</sup>, नमश्च r, omitted in b.—अपहृवः bhr<sup>3</sup>m<sup>1</sup>, अपहृव f, अपहृव k, अहृव r<sup>2</sup>, अमिहृवः r.—सञ्जरः hrm<sup>1</sup>, सञ्जरः fk.—56<sup>cd</sup> and 57<sup>ab</sup> are omitted in b.

57. 'Let the invoker worship' (*hotā yakṣat*: i. 139. 10) is a summons (35); 'who, to-day' (*ko adya*: i. 84. 16 or iv. 25. 1) is wonder (38); 'to his brother not' (*na jāmaye*: iii. 31. 2)<sup>a</sup>—this (stanza) is denial (38); (there is) an enigma (35) which begins 'outstretched' (*vitātari*: AV. xx. 133. 1-6)<sup>b</sup>.

जामयेऽपहृवो r<sup>4</sup>, जामन्नपहृवो r, जामन्नपहृवो r<sup>3</sup>, जामन्नपहृवो h<sup>4</sup>d, जामन्नपहृवो b, जामन्नपहृवो fkr<sup>2</sup>, जामन्नपहृवो m<sup>1</sup>.—जेवा Edm<sup>1</sup>b<sup>2</sup>fk, जेति r.—प्रवक्षिका hr<sup>3</sup>kr<sup>2</sup>, वक्षिका fbm<sup>1</sup>dr (cp. 35).

<sup>a</sup> Cp. below, iv. 111. If the reading adopted in the text is the right one (*jāmaye 'pahnava na*), the transposition of the negative is remarkable, and we have thus two examples of *apahnava* and none of *abhīṣava*: see note on i. 39. <sup>b</sup> The Sandhi of *vitātādi* adds a second irregularity to this line.

58. 'Death was not' (*na mṛtyur āsit*: x. 129. 2)—this (stanza) they pronounce to be narration (36)<sup>a</sup>; 'may they be childless' (*aprajāh santu*: i. 25. 5<sup>c</sup>) is a curse (39)<sup>b</sup>, while 'blessed' (*bhadram*: i. 89. 8) is a prayer<sup>c</sup> in Gotama<sup>d</sup>.

मद्रम् hdm<sup>1</sup>r, रुद्रम् b<sup>2</sup>fk<sup>2</sup>.—गौतमे m<sup>1</sup>, गौतमे hb<sup>2</sup>fk<sup>2</sup>. The author of i. 89. 8 (*bhadram karṣhīṣ*) is Gotama, that of iv. 11. 7 (*bhadram te agne*) is Vāmadeva Gautama. The former must be meant because it (and not the latter) is a good example of a prayer, and a seer would not be referred to by his patronymic when the latter belongs to two seers (Vāmadeva and Nodhas), and the context does not show which is meant. I have, moreover, preferred the reading गौतमे, as seers are regularly referred to thus in the locative (cp. i. 54, ii. 129-131), not, e. g. as गौतमे, 'in the hymn of Gotama' (but गार्त्समदे in iii. 36). (In ii. 129 hbm<sup>1</sup> have all wrongly गौतमे for गौतमे; cp. also critical note on ii. 46.)

<sup>a</sup> The same term is used to describe the same stanza in Nirukta vii. 3. <sup>b</sup> 'Curse' (39) is twice exemplified, once as *sūpa* (49), and once (57) as *abhīṣāpa*. <sup>c</sup> This is the second example of *āsis* (35). *Apahnava* in i. 57 (note <sup>a</sup>) would therefore not stand alone as exemplified twice. <sup>d</sup> The author of i. 89.

59. Much else of this kind can be found, and can in accordance with the application (*prayogatas*) of these (formulas) be stated to be such, when contained in stanzas, (whole) hymns, and hemistichs.

इतीदृशम् hm<sup>1</sup>r<sup>3</sup>b<sup>1</sup>fk<sup>2</sup>r<sup>7</sup>, इहार्यवम् r—प्रयोगतम् hm<sup>1</sup>r<sup>3</sup>fk, प्रयोगे तच् b.

60. These contents (*vākyaārthāḥ*) of the formulas are properly connected with the deity belonging to the hymn; but the praise in this case is a matter of inference<sup>a</sup>.

०तां सूक्तमाग्निमीम् hm<sup>1</sup>b<sup>1</sup>f, ०ता सूक्तमाग्निनाम् r<sup>1</sup>r<sup>4</sup>, ०ता सूक्तमाग्निनी kr<sup>2</sup>.—संश्रयन्ते hm<sup>1</sup>r<sup>3</sup>b, संश्रयते fkr<sup>2</sup>.—स्ववा<sup>०</sup> hm<sup>1</sup>r<sup>3</sup>b, तवा<sup>०</sup> r<sup>4</sup>, ०त्वा आनु<sup>०</sup> f, ०त्वा आनु<sup>०</sup> kr<sup>2</sup>.—The end of the *varga* is here marked by १२ in hdbf, and by २२ in k, not at all in m<sup>1</sup>.

<sup>a</sup> These various forms of statement in reality imply praise of the deity with which they are connected.

### 13. The Sun and Prajāpati as the source of all.

61. Of what is and has been and is to be<sup>a</sup>, and of what moves and is stationary,—of all this some regard the Sun alone to be the origin and the cause of dissolution

hr<sup>3</sup>m<sup>1</sup>b<sup>1</sup>fk<sup>2</sup>r<sup>7</sup> read 6r<sup>3</sup> as in the text, r has भवद्भूतं भविष्यच्च जहमं स्थावर च यत् ।

<sup>a</sup> *Bhavya* is used above (i 40) in the sense of 'present'

62 Both of what is not and what is, this source is (really) Prajāpati, as (being) this eternal Brahma which is at once imperishable (*aḥṣaram*) and the object of speech (*vācyam*)<sup>a</sup>.

एषा hm<sup>1</sup>r<sup>3</sup>b<sup>1</sup>fk, एषा<sup>१</sup>r<sup>1</sup>—यद् Bhr<sup>3</sup>m<sup>1</sup>, तद् r—च वाच्यं hdr<sup>3</sup>m<sup>1</sup>b, च वाक् r<sup>6</sup>r<sup>7</sup>, च वाच f, च वाचं k, वाच्यं r

<sup>a</sup> That is, Prajāpati is a form of the supreme Brahma, which alone is eternal (*nitya*) and, though transcending thought and speech, can be directly expressed (*rācyo*) in the Vedāntist formula (cp Vedāntasāra, § 144, and introductory stanza, ed. Böhlingk).

63. He (the Sun), having divided himself into three, abides in these worlds, causing all the gods in due order to rest in his rays.

छलेप hr<sup>3</sup>m<sup>1</sup>b<sup>1</sup>fk<sup>2</sup>r<sup>7</sup>, छलेव r.—निवेश्य स्वेपु hm<sup>1</sup>r, निवेश्यः स्वेपु b, निवेश्यास्वपु<sup>१</sup> f.

64. This (being) which, in the form of fire, abides in three forms (*tridhā*) in the worlds that have come into being, the seers adore with songs as manifested under three names

एतद्भूतेषु hdr, एतद्भक्त्येषु m<sup>1</sup>, एत मूलेषु b, एद्भूतेषु f, यद्भूतेषु k, एतमेवेषु r<sup>1</sup>r<sup>4</sup>.—व्यञ्जितं hm<sup>1</sup>rbfk, व्यञ्जिनं r<sup>4</sup>r<sup>5</sup>r<sup>7</sup>.

65. For he abides, glowing, in the interior of every being, and, with sacrificial litter spread, they adore him in the invocation as having three abodes.

एष हि hm<sup>1</sup>r<sup>3</sup>r<sup>7</sup>, एष च bkr<sup>2</sup>, एव च r.—The end of the *varga* is here marked by ९३ in bfm<sup>1</sup>hd.

#### 14. The three forms of Agni.

66. Here (on earth) he is by priests called Agni Pavamāna, (in the) middle (sphere), Agni Vanaspati<sup>a</sup>, but in that (celestial) world, Agni Śuci<sup>b</sup>.

पवमानोऽपिर् hm<sup>1</sup>rbfk, पवमानापिर् r<sup>1</sup>r<sup>4</sup>.—°पिवैनस्थतिः Bhr<sup>2</sup>m<sup>1</sup>, °पिसु पावकः r.—असुप्तिज्ञैव m<sup>1</sup>r<sup>3</sup>r<sup>5</sup>r<sup>7</sup>, °ज्ञैय f, °ज्ञैव hd, °ज्ञैय bkr.

<sup>a</sup> Agni is called Vanaspati in AV. v. 24. 2: cp. St. Petersburg Dictionary *sub voce*.  
<sup>b</sup> Pavamāna, Śuci, Pāvaka are the three names in TS. ii. 2. 4<sup>2</sup>, and in the Purāṇas (see St. Petersburg Dict.). Cp. the names of Agni's brothers below (vii. 61).

67. In this world he is extolled by seers with praises as being Agni, in the middle (world) he is praised as Jātavedas, in heaven he is praised as Vaiśvānara<sup>a</sup>.

ईक्षितः r<sup>1</sup>r<sup>2</sup>r<sup>5</sup>bfk, ईक्षितः hm<sup>1</sup>r.—जातवेदाः r, जातवेदा hdm<sup>1</sup>bfk.

<sup>a</sup> The triad Agni, Jātavedas, Vaiśvānara is placed at the head of the Daivatakhṇḍa of the Naighaṇṭuka. Yāska, in Nirukta vii. 23, states that ancient ritualists took Agni Vaiśvānara to be the sun, while Śākapūri considered him to be the terrestrial Agni. With the latter view Yāska substantially agrees in Nirukta vii. 31. Cp. below, ii. 17.

68. Because, taking up fluids with his rays, accompanied by Vāyu, he rains upon the world, he is termed 'Indra.'

°यं गतः सह hm<sup>1</sup>rbfk, °यं सह संसृतः r<sup>1</sup>r<sup>4</sup>.—स स्मृतः hm<sup>1</sup>rbfk, तु सृतः r<sup>1</sup>r<sup>4</sup>.

69. Agni in this (world), Indra and Vāyu in the middle, Sūrya in heaven, are here to be recognized as the three deities<sup>a</sup>.

मध्यतो hr<sup>3</sup>m<sup>1</sup>, मध्यतो bkr.—वायुरेव च hm<sup>1</sup>rfk, वायुरेव वा b.

<sup>a</sup> Cp. *tisra eva devatāḥ* &c. in Nirukta vii. 5, and Sarvānukramaṇi, Introduction ii. 8 (with Śaḍguruśiṣya's comment).

70. Owing to the majesty<sup>a</sup> of these (deities) different names are applied (to each of them); (the diversity of names) here appears in this and that (sphere) according to the division of their respective spheres.

तत्तत्  $hm^1r$ , तत्  $fk$ , तच्च  $b$ —तच्च तच्चेह दृश्यते  $hr^3m^1br^5r^2$ , तच्च तच्चेह दृति  $t$ , तच्च तच्चेह यदृति  $k$ , तच्च तच्चोपलक्षयेत्  $r$ .—The end of the *varga* is here marked by १४; in  $hd\ b m^1fk$

<sup>a</sup> Cp Nirukta vii 5 *tasām mahabhogyūḍ ekaṅkaryā apt bahūni nāmadheyāni bhavanti.*

### 15. The Triad and the Ātman. Three forms of Vāc.

71. This is a manifestation of their power (*vibhūti*), that their names are various. The poets, however, in their formulas say that these (deities) have a mutual origin (*anyonyayonitā*)<sup>a</sup>.

नामानि यद्भेदक्यः  $hfr$ , नामानि यद्भेदक्यः  $k$ , यद्नामानि वेक्यः  $b$ —योगिताम्  $hm^1br$ , योगिताम्  $fk r^2$ .

<sup>a</sup> Cp my Vedic Mythology, p 16 In Nirukta vii 4 the gods are *staretarayanmānah*

72. These deities are designated by different names according to their sphere. Some speak of them thus as belonging to (*bhakta*) that (sphere), and chiefly concerned with it.

प्रदिष्टास्ता  $m^1rbfk$ , प्रतिष्ठास्ता  $hd$ , प्रदिष्टास्तु  $r^2$ .—तद्भक्तास्तत्<sup>a</sup>  $hm^1fkr$ , तद्भक्तास्तु  $b$ .—केचिदेव षदन्ति ताः  $hm^1rbfk$ , केचिद्ददन्ति तु  $r^1r^4$ , ताः  $r^4$ .

73. The Soul (*ātmā*) is all<sup>a</sup> that is proclaimed to be an attribute (*bhakti*)<sup>b</sup> of those three chief lords of the world who have been separately mentioned above.

पृथक् पुरस्ताद्ये तूक्ता  $hm^1fr$ , शोक्ता  $kr^2$ , शोक्ताः  $r^4$ , पृथुयुरवेन्तक्ता  $b$ —शोकादि<sup>c</sup>  $hm^1rsk$ , शोकारि<sup>c</sup>  $b$ , शोकाधि<sup>c</sup>  $r^1r^4$ .—यद्यद्भक्तिः प्रकीर्त्यते  $hm^1rbfk$ , यद्यद्भक्तिः शोर्त्यते  $r^1r^4$ .

<sup>a</sup> Cp Nirukta vii 4 *ātmā sarvam devasya.*

<sup>b</sup> Cp. Durga on Nirukta, Bibliotheca Indica edition, vol. iii, pp 111 and 392, last line.

74 They say that it is the energy (of the Soul) which is the weapon and the vehicle<sup>a</sup> of any (god)

Similarly (they say) that Speech (*Vāc*) is praised separately

as this (terrestrial) one, as connected with Indra (in the middle sphere), and as celestial.

तेजस्विवायुधं  $r^{(a)}$ , तेजस्विवयवाः  $m^1$ , तेजस्वे वयवाः  $hd$ , तेजस्वे वायवाः  $r^3$ , तेजस्वे वायवा  $f$ , तेजस्वे वायवः (°वस्  $b$ )  $br^1r^6$ , तेजस्वे वायवा  $kr^2$ .—यस्व यत्  $Bhr^3$ , तस्व तत्  $r$ .

<sup>a</sup> See Nirukta vii. 4: *ātmaivaiṣāṃ ratho bhavati... ātmāyudham*. Cp. BD. iii. 85; iv. 143.

75. In all those praises which are addressed to many deities, and in those joint praises which are in the dual, the (three) lords (of the world) are predominant.

वज्रदेवता सुतयो  $kr^2$ , वज्रदेवतायाः सुतयो  $rd$ , वज्रदेवता या सुतयो  $hm^1bf$ . The MS. evidence is in favour of a pāda of nine syllables (cp. ii. 25 and viii. 62).—द्विवत्सं-सुतयश्च  $hm^1r^3r^5r^7f$  (°स्त्वं  $f$ ), द्विवत्संततयश्च  $kr^2$ , चैवत्ससुतयश्च  $b$ , इन्द्रश्चः सुतयश्च  $r$ .—पतीनामेव  $hrb$ , पतीनामिच  $m^1fkr^2r^3r^5$ .—The end of the *varga* is here marked by १५ in  $hdbf$ , not in  $m^1k$ .

#### 16. The chief deity of a hymn.

76. In bringing out (*sampādāyan*) the sphere, the names, and the attributes (*bhaktiḥ*) of a deity in each praise, one should here observe every possible means of doing so (*sampadam*).

देवतायाः सुती  $m^1r$ , °ताया सुती  $hdbfk$ .

77. All who are praised with the attributes (*bhakti*) of Agni, one should sum up (*samāpayet*) in Agni, and what has the attributes of Indra, in Indra, and what is attached to Sūrya, in Sūrya.

सुतान् सर्वान्  $hdm^1$ , सु तान् सर्वान्  $r$ , सु तां सर्वान्  $b$ , सुतत्सर्वान्  $fk$ , सु या सर्वान्  $r^1$ .—तच्चैद्रे  $hdm^1fk$ , तच्चैद्रे  $b$ , तच्चैद्रे  $r$ , तच्चैद्रे  $r^1r^4$ .

78. That deity to whom the oblation is offered, and to whom the hymn belongs<sup>a</sup>, will there be the chief object (of praise), not (the deity) who is praised incidentally.

निरुष्यते  $hr^4m^1$  (cp. Nirukta vii. 18), निरुष्यते  $rbfk$ .—यस्मै  $hrbf$ , यस्मै  $kr^4$ .—सूक्तं च  $hm^1bfk$ , सूक्तं तु  $r$ .—सैव तच्च  $hrbfk$ , तच्च तच्च  $r^1r^4$ .—प्रधानं  $hm^1r$ , °न  $fk$ , °ना  $b$ , °नो  $r^1r^4$ .—स्थान्  $hrfk$ , स्था  $b$ , सौ  $r^1r^4$ .—या सुताः  $hdm^1f$ , या सुता  $b$ , या सुया  $k$ , याः सुताः  $r$ .

<sup>a</sup> Cp. Nirukta vii. 18: *yas tu sūktam bhajate, yasmāt havir nrupyate*.

79. Thus the rule about these three (gods) has been stated in a general way. But after it has thus been stated in general, the list (of the gods is as follows) in detail.

इति  $hm^1rbfk$ , इह  $r^1r^4$ —एतियाम्  $hm^1rbf$ , एवियाम्  $kr^2$ .—समासेनैवमुक्तञ्चु  $hm^1rbfk$ , समापयन्तु तत्सर्वम्  $r^1r^4$ .

80. For the detailed account of the names of each must necessarily be known, since it is impossible to know the formulas without cognisance of the names<sup>a</sup>.

वाक्त्रा  $m^1br^1r^5$ , वाक्त्रा  $hrfk$ , वाक्त्रः  $r^4$ —मंचः शक्यो  $f$ —The end of the *varga* is here marked by १६ in  $hdbm^1$ , not in  $fk$

<sup>a</sup> Cp. above, i 2, 4.

#### 17. Names of deities enumerated.

81. Even unembodied beings, the great sages, the seers, have also lauded as deities here, to the best of their ability, in their various praises :

सत्वान्य<sup>०</sup>  $hrfk$ , सामान्य<sup>०</sup>  $b$ .—देवतावद्  $r^1r^4$ , देवता च  $rbfk$ , देवतां च  $hd$ —81<sup>ed</sup> is the reading of  $hdfk$ ; तुष्टु----- च ताञ्च ता क्षुतिविह  $b$

82. (the seers) by whom Agni, Indra, Soma, Vāyu, Sūrya, Bṛhaspati, the Moon, Viṣṇu, Parjanya, Pūsan, the Ṛbhus, the Aśvins,

क्षेत्स्वपिर्  $rbf$ , क्षेत्स्वपिर्  $k$ , क्षेत्स्वपिर्  $r^4$ , क्षेत्स्वपिर्  $hdm^1$ .—पूषा चाप्यमवी  $hdr$ , पूषा चाप्यमुवी  $f$ , पूषा चाप्यमुवी  $k$ , एषा चाप्यमुवी  $b$ , पूषोषा मृगवी  $r^1r^4$ .

83. the Two Worlds, the divine Maruts, Earth, the Waters, Prajāpati, and the divine Mitra-Varuna, separately, and both together,

देवो च  $m^1br$ , देवो हि  $hd$ , देवो र्षि  $fk$ .—सह च  $skr$ , त्र्यह च  $b$ , च सह  $m^1$ , च मह  $hd$ .—ताञ्चमौ  $hbfrfk$ , ता चमौ  $m^1$ .

84. the All-gods, Savitr, Tvaṣṭr (who is) regarded as the fashioner of forms, the Steed, Food, Priests, the Bolt, the Pressing-stones, (all these deities) furnished with cars,

मतः  $hrfk$ , मसः  $b$ , मुखः  $r^4$ .—रथसंयुताः  $hrfk$ , \*सं-उतां  $b$ , \*संयुतः  $r$ , \*संयुगः  $r^4$ .



85. are praised separately in their various hymns and stanzas by their names: these (names) of theirs in their respective praises I will declare in order.

सूक्तेर्द्धर्मिभ्य हrbfk, सूक्तेष्वृचु च r<sup>4</sup>.—The end of the *varga* is here marked by १७ in hdbfm<sup>1</sup>, not k.

18. Characteristics of hymns to Agni, Indra-Vāyu, and Sūrya.

86. One should determine a formula to be addressed to Agni when distinguished by the characteristic marks of Agni, which on the one hand consist chiefly of the five oblations (*havispankti*), and on the other (are) simple invocations by name.

हविष्पङ्क्ति<sup>०</sup> hr<sup>3</sup>r<sup>4</sup>m<sup>1</sup>, हविष्मद्भिः fk, हविषाद्भिः b, हविष्यद्भिः r.

87. A formula addressed to Indra is distinguished by the characteristic marks of Vāyu as well as of Indra, and by denominations of the bolt, by mighty activity<sup>a</sup>, and by might.

लक्ष्यते hm<sup>1</sup>r<sup>1</sup>bf, लभ्यते k, लक्षितम् r<sup>4</sup>.—नामधेयैश्च hm<sup>1</sup>r<sup>1</sup>rbfk, नामभिश्च r<sup>1</sup>r<sup>4</sup>.—बलकृत्वा hm<sup>1</sup>r<sup>1</sup>f, बलकृत्वा bk.—बलेन hm<sup>1</sup>r<sup>1</sup>f, बलेन k, चलेन b.<sup>1</sup>

<sup>a</sup> The same expression, *balakṛtī*, is applied to Indra in Nirukta vii. 10.

88. (A formula) addressed to Sūrya (is distinguished) by the characteristic marks of Sūrya, as well as by all qualities relating to brilliance, and by those denominations of the moon by which it (the moon) here belongs to the hymn.

सर्वैश्च hr<sup>4</sup>b<sup>1</sup>kr<sup>2</sup>, सर्वैस्तु rm<sup>1</sup>.—नामधेयैश्च Bhr<sup>3</sup>, नामभिश्च r.—भवति च येः hrbfk, लभते च येः b, भवति च यः r<sup>6</sup>r<sup>7</sup>, भवतिऽखिलीः r<sup>4</sup>.

89. All such (hymns) of any (seer) here which (authorities) cannot determine by mention of the denominations of these deities, (must be determined) in some other way than this.

व्यवस्यन्त्यतो hr, व्यवस्यंततो m<sup>1</sup>, व्यवस्यत्वतो b<sup>1</sup>kr<sup>2</sup>r<sup>4</sup>.

90. Let this application of these (three) lights<sup>a</sup> take place in the three worlds (respectively): a wise man knowing the formulas does not fail in the application.

अयं hm<sup>1</sup>r, इयं bfk.—प्रयोगस्त्वितिषां hm<sup>1</sup>r<sup>2</sup>fk, प्रयोगस्त्वे तिषां b—ज्योतिषां चिपु hm<sup>1</sup>r, ज्योतिःपु चिपु r<sup>2</sup>r<sup>4</sup>, ज्योतिष्वतुषु b, ज्यो पु चि च fk—वर्तताम् m<sup>1</sup>, वर्त्तताम् b<sup>1</sup>kr, नर्तताम् hd.—The end of the *varga* is here marked by १८ in hdm<sup>1</sup>bf, not in k.

\* Cp. i. 97 and Nirukta vii. 20.

### 19. The three Agnis.

91. Because this (terrestrial Agni) is led<sup>a</sup> (*niyate*) by men, and that (celestial Agni) leads him from this (world), therefore these two (Agnis), while having the same name, have performed their work each separately

इयं इमिर् br, इमृमिर् hm<sup>1</sup>, यत्मिर् fk.—च तम् hm<sup>1</sup>r<sup>2</sup>bfk, सङ्गत r<sup>4</sup>.—चक्रतुः hm<sup>1</sup>, चक्रतुः b, चक्रतु fk, च क्रतुः r.

<sup>a</sup> The root *nī* being etymologically connected with the second part of the name (cp. *nīh paraḥ* in Nirukta vii. 14).

92. Because he is known (*vidyate*) when born (*jātaḥ*)<sup>a</sup>, or because he is known (*vidyate*) here by creatures (*jātaiḥ*), therefore these two, while having an identical name (i. e. *jātavedas*), pervade (*samāpnutāḥ*)<sup>b</sup> both worlds<sup>c</sup> (separately).

हि जातः सन् r<sup>4</sup>, हि जातस्य hm<sup>1</sup>b, हि जतस्य f, हि यत्स्य kr<sup>2</sup>, च जातस्य r That जातः सन् must be the correct reading, in spite of the almost universal जातस्य, is apparent from ii. 30, cp मध्यमस्य for मध्यमः स in ii. 44, and द्वारस्य for द्वारसु in iii. 6—यद्वाच hm<sup>1</sup>r<sup>2</sup>bf, यद्वाच k, यद्वाच r<sup>4</sup>.—<sup>a</sup>नामान्नी hm<sup>1</sup>fk, <sup>a</sup>नामान्नात् br. (The hiatus is doubtless original, though not metrically necessary, because the word belongs in sense to इमी, not to इमी), इमी omitted in f—समाप्तुतः hrf, समाप्तुतः m<sup>1</sup>bk, समप्तुताः r<sup>4</sup>.

<sup>a</sup> This etymology differs from the first of the five given in Nirukta vii. 19, but the second is identical in sense with the second of Yāska (*jātāni vedā tāni ratnāni viduḥ*) Three others (agreeing with Yāska) are given below (ii. 30, 31). <sup>b</sup> *Samāpnutāḥ* (cp. r<sup>4</sup>) would be the usual word in this sense <sup>c</sup> That is, the terrestrial and the celestial.

93. He (Agni), as the middlemost of these (three), shines in the air discharging (rain)<sup>a</sup>: thus some (names) of Agni are mentioned only incidentally.

विद्यजन्नयम् bdm<sup>1</sup>r, विद्यजनयम् f, विद्यजन्नयम् b, विद्यजनयम् kr<sup>2</sup>, इजन्तिरयम् r<sup>4</sup>.—एतिषां hr<sup>2</sup>bfk, एकसु r<sup>4</sup>—कल्पनी hr<sup>2</sup>, कल्पनी m<sup>1</sup>r, कल्पनी r<sup>4</sup>, कल्पति bfk.

\* Cp. ii. 59: *varṣanaḥ spaḥ*, also i. 63: *varṣati*.

94. This (terrestrial) Agni is hairy (*keśi*) with flames, and the middle one with lightnings, while that (celestial) one is hairy with rays: therefore (the poet) calls them hairy ones (*keśinah*)<sup>a</sup>.

अर्चिभिः केश्यं  $hdm^1r^2$ , अर्चिभिः केश्यं  $f$ , अर्चिभिः केश्यं  $r^2$ , अर्चिभिः केश्यं  $k$ , अर्चिभिः केश्यं  $b$ .—चैव  $hm^1bfk$ , लेव  $r^3r^4$ , चैव  $r$ .—असौ तु  $r$ , असौ कु  $fk$ , असौ तु  $hdm^1$ , अस्मै तु  $b$ .—तेनैवान्  $m^1r$ , तेन वान्  $r^4$ , तेनैव  $hd$ , तेनैवाम्  $b$ , ते तान्  $fk$ .

<sup>a</sup> Cp. Nirukta xii. 25-27, and below, ii. 65.

95. Now owing to the separate nature of these three hairy ones here, they are distinguished in their specific characters (*prakriyāsu*) in the stanza, 'Three hairy ones' (*trayaḥ keśinah*)<sup>a</sup>: i. 164. 44).

संलक्ष्यन्ते  $hdr$ , संलक्ष्यते  $m^1$ , संलक्षते  $fk$ , संलक्षन्ते  $b$ .—प्रक्रियासु चयः केशिन इत्युचि  $hm^1r^2fk$  (इत्युचि  $fk$ ), प्रक्रिया -----  $b$  [the same lacuna similarly marked occurs in  $f$ , but has been filled in by another hand, leaving the space under the last two short horizontal lines unoccupied], प्रकृतानि क्रतवश्च हवीषि च  $r^4$ .—The end of the *varga* is here marked by १० in  $hd bfm^1$ , not in  $k$ .

<sup>a</sup> Cp. Sarvānukramāṇī on RV. i. 164.

20. Agni, Jātavedas, Vaiśvānara: essentially identical, but distinguished.

96. It is impossible to explain their production (*prasūti*) or their power, sphere, and birth<sup>a</sup>: for the whole of this world is pervaded by them.

न चैवियां  $bfk$ , न चैवियां  $hdm^1$ , न चैवियां  $r$ , न चैवियां  $r^4$ .—विभूतिस्थानजन्म वा  $hdr^3m^1f$   $kr^2$ , विभूतिस्थान -- वा  $b$ , विभूतिः स्थानजन्म वा  $r$ . Cp. विभूतिस्थानसंभवम् i. 104, ii. 20.

<sup>a</sup> Because they are really identical, as explained in i. 97, and therefore cannot be said to have different origins, abodes, and powers.

97. Agni is contained in (*śrita*) Vaiśvānara, Vaiśvānara is contained in Agni; Jātavedas is in these two; thus these two (lights) are two (forms of) Jātavedas<sup>a</sup>.

वैश्वानरं  $hm^1rbfk$ , वैश्वानरे  $r^1r^4$ .—अपि  $hm^1rb$ , अपि  $fk$ , अपौ  $r^1r^4$ .—वैश्वानरः  $m^1r$ , वैश्वानर  $hd bfk$ .—जातवेदास्तु  $Bhm^1r^1r^4$ , जातवेदाश्च  $r$ .—तथैते  $hm^1b$ , तथैते  $fk$ , तथैनी  $r^1r^3r^2r^5$ , तथैव  $r$ .—जातवेदसो  $Bhdm^1r^2r^3$ , जातवेदसि  $r$ .

<sup>a</sup> Cp. above, i. 90, and Nirukta vii. 20: *ete uttare jyotiṣi jātavedasi ucyeṭe*.

98. The divine nature of each god here (is derived) from their belonging to the same world, from their having one and the same birth, and from brilliance being inherent in them; at the same time (*ca*) they appear praised separately<sup>a</sup>.

चैकजातत्वाद् hdr, चैकजातत्वाद् m<sup>1</sup>, चैकजन्याच्च r<sup>1</sup>r<sup>4</sup>, चैकजाताय b, चैकजाय fk —  
 य्वाग्निमत्वाच्च तेजसः hm<sup>1</sup>r, °त्वा तु तेजस b, °त्वा सु तेजसः fk, °त्वाच्च तेजसः r<sup>1</sup>r<sup>4</sup> — तस्य  
 तस्यैह hm<sup>1</sup>r, यस्य यस्यैह r<sup>1</sup>r<sup>4</sup>, तस्य तस्य ह् fkr<sup>2</sup>r<sup>5</sup>, तस्य तस्याह b — देवत्वं hm<sup>1</sup>r fk, देवस्य  
 b — च पृथक्श्रुताः hm<sup>1</sup>r<sup>2</sup> fkr<sup>2</sup>, ते पृथक्श्रुताः r, श्रुतियु श्रुताः r<sup>4</sup>, श्रुपु श्रुता b.

<sup>a</sup> Though identical in abode, origin, and nature, they are praised as separate deities in the hymns, as stated in the next śloka (99) Cp. below, 1 101

99 When we speak of (a hymn) as addressed to Agni, the terrestrial one in that case owns the hymn (*sūktabhāṣī*) When a hymn is stated to be addressed to Jātavedas, the middle (Agni) has been taught (as the object of praise) in it.

यत्त्वापेयम् hm<sup>1</sup>r<sup>4</sup>f, यद्वापेयम् r<sup>2</sup>, यं त्वापेयम् b, यत्त्वापेयम् r — ब्रूमः r, ब्रूमस् hm<sup>1</sup>,  
 ब्रूम b, ब्रूय fk — मूक्तभाक् तच्च hm<sup>1</sup>r b fk, मूक्त भक्त्या तु r<sup>1</sup>r<sup>4</sup> — श्रुतः hm<sup>1</sup>br, (°म) श्रुतः fk

100. Or when again we speak anywhere of (a hymn) as addressed to Vaiśvānara, Sūrya is in that case to be recognized in the praise of Vaiśvānara to be the owner (*bhāṣī*) of the hymn.

सूर्यः hm<sup>1</sup>r<sup>3</sup>, सूर्यं r b fk — तच्च hm<sup>1</sup>r fk, तस्य b. — The second line in r<sup>1</sup>r<sup>4</sup> appears as सूर्यमक्तस्य सूर्यस्य क्षियो वैश्वानरो दिवि. — The end of the *ṣarya* is here marked by २० in hdm<sup>1</sup>bf, not in k.

21. The deities of the three worlds in the descending series.

101, 102. Now the terrestrial and the middle (Agnis) are seen to be produced (*prasūta*) from the sun: at each sacrifice (the priest), wishing to perform the litany to Agni and the Maruts according to the descending series (which is) the reverse of the ascending series<sup>a</sup> of these three worlds, begins with a hymn to Vaiśvānara<sup>b</sup>;

दृष्टी hm<sup>1</sup>r, दृष्टी r<sup>1</sup>r<sup>4</sup>, दृष्टी fkr<sup>2</sup>, दृष्टी b. — शस्त्रं hm<sup>1</sup>r f, शस्त्र k, शस्त्रं b, शस्त्रं r<sup>2</sup>. — प्रतिपाद्यते hdr b fk, प्रतिपाद्यते m<sup>1</sup>.

<sup>a</sup> That is, earth, air, heaven. <sup>b</sup> That is, Sūrya in heaven. The wording is for the most part identical with that of Nirukta vii २३: *esām lokānām . . . rohāt pratipadyate rohāt cikīrṣatā . . . hotōḡnamūrute śastre vaiśvānarīyena sūktena pratipadyate*

103. Then he lauds next the deities of the middle sphere, Rudra and the Maruts, (and) again <sup>a</sup> this (terrestrial) Agni in the Stotriya <sup>b</sup>.

मध्यमस्थाना hr̥b, मध्यमे स्थानाद् f, स्थाना k, मध्यस्थानां m<sup>1</sup>.—इद्द्र̥ h̥dr̥s̥m<sup>1</sup> (cp. Nirukta vii. 23), इद्द्र̥ f, इद्द्र̥ r̥bk.—स्त्रीविधि hm<sup>1</sup>r̥fk, स्त्रीविधि b.

<sup>a</sup> That is, in the third place, on earth. <sup>b</sup> Which is peculiar to Agni: see Roth, Erläuterungen, on Nirukta vii. 23, where Yāska remarks *tata āgachati madhyasthānā devatūh, rudraya ca marutā ca, tato 'gnim ihasthānam: atrotva stotriyam sayasati.*

104. Just as this has been said of these (three) as arising from (their different) powers and spheres <sup>a</sup>, so it also appears here in its respective place (as applicable) to the god of gods (Prajāpati) <sup>b</sup>.

यथेत्द् hr̥r̥<sup>3</sup>m<sup>1</sup>b̥fkr̥<sup>2</sup>, तथेत्द् r.—तथा च Bhr̥s̥m<sup>1</sup>, यथा च r.

<sup>a</sup> I take *vibhūti-sthāna-sayabhogam* as a bahuvrīhi (as in ii. 20); *vibhūti-sthāna-janma* in i. 96 is a dvandva. <sup>b</sup> Of whom these three are manifestations; see i. 62, 63, and cp. 73.

105. Whatever (appears) anywhere as belonging to the sphere of earth, and as contained in the terrestrial Agni, attend to all that (now) being told in due order.

चापिमाश्रितम् hm<sup>1</sup>b, चापिमिश्रितम् rk, चापिमिश्रितम् r<sup>1</sup>r<sup>4</sup>f, चापिमिश्रितम् r<sup>5</sup>.—<sup>a</sup>पूर्वेण hm<sup>1</sup>r̥<sup>3</sup>r̥<sup>4</sup>r̥<sup>5</sup>, <sup>a</sup>पूर्वेण f, <sup>a</sup>पूर्वेण bkr.—निबोधत hm<sup>1</sup>r, निबोधता fk, निबोधतः b.—The end of the *varga* is here marked by २९ in hdbfk, not in m<sup>1</sup>.

### 23. The deities representing terrestrial Agni.

106. Jātavedas is contained in Agni, Vaiśvānara is contained in Agni; so also are Draviṇodas, and Fuel (*idhma*), and Tanūnapāt is contained in Agni <sup>a</sup>.

जातवेदाः श्रितो h̥dr, जातवेदा श्रितो b̥fk (शु<sup>o</sup> f).—वैश्वानरः श्रितः hm<sup>1</sup>r̥b, <sup>a</sup>श्रितः f̥d, <sup>a</sup>र̥ सुतः k.—The second pāda of 106 is identical with the second of 97.

<sup>a</sup> The deities enumerated in *vargas* 22, 23 (106-114) correspond to the list of terrestrial deities in Naighaṇṭuka v. 1-3, the only essential difference being that 𑀧𑀺 (a goddess of the middle sphere, in Naighaṇṭuka v. 4) is added in 112. The sequence of the sixteen names in Naighaṇṭuka v. 1, 2 is also followed without deviation (106-109<sup>ab</sup>). There are, however, some variations (which will be noted below) both in the sequence and the form of the names enumerated in Naighaṇṭuka v. 3 (109<sup>cd</sup>-114). The twelve Āprī deities (Idhma-Svūhūkṛtayaḥ: Naighaṇṭuka v. 2) are again enumerated in connexion with RV. i. 23 (ii. 147-150) and the etymology of these names is discussed in ii. 158, iii. 1-30.

107. Narāsamsa is contained in him, in him<sup>a</sup> is contained  
 Ṣa, the Litter and the Divine Doors are contained in this<sup>a</sup> Agni.

नराशंसः श्रि<sup>o</sup>r, नराशंस श्रि<sup>o</sup>hdm<sup>1</sup>bf, नराशंसा श्रि<sup>o</sup>k — चैनमेनम् m<sup>1</sup>fkr, चेतमेनम्  
 hdr<sup>3</sup>, चेतमेतम् b, चैवमेतम् r<sup>4</sup> —<sup>o</sup>त्वित्ठः hdm<sup>1</sup>, <sup>o</sup>लः bfrk — पिमेनम् hdm<sup>1</sup>r, पिमेतम् b,  
 पिमेव तु fk. — संश्रिताः m<sup>1</sup>dfrk, संश्रिता b.

\* The correct form at the beginning of the pūda here and in III would be *etam*;  
 I have, however, kept *enam* as the form favoured by the best MSS, and as the only form  
 otherwise occurring in every sloka from 107 to 114

108. Night and Dawn<sup>a</sup>, and the two Divine Sacrificers are  
 contained in him; and the Three Goddesses are contained in him,  
 and Tvastr is contained in him.

दिव्यी fr<sup>5</sup>, all the rest (hdm<sup>1</sup>bkr) देव्यी (दिव्या होतारा Naighanṭuka v 2) — होतारा-  
 चेतदाययी hm<sup>1</sup>r, होताराचेतदायितो r<sup>4</sup>, <sup>o</sup>री चेतदाययी b, <sup>o</sup>रा चेतदाययीः k, <sup>o</sup>रा  
 चेतदाययीः f, <sup>o</sup>री च तदाययी r<sup>7</sup> — देव्यस् bfrk, देव्यस् m<sup>1</sup>, देव्यास् hr<sup>3</sup>d. — तिस्रः श्रि-  
 ताश्चिनं r, तिस्रश्चिताश्चिन b, तिस्रश्चिनाश्चिनं fk, तिस्रः श्रिताश्चिनं hm<sup>1</sup>.

\* *Naktosāsā*, also v 148 (*naktosāsau*, III, 8), while Naighanṭuka v. 2 has *usāsānaktā*

109. Vanaspati is contained in him, also the Svāhākrtis; and<sup>a</sup>  
 the Steed, and the Bird, and the Frogs are contained in him.

चिनं hm<sup>1</sup>r, चितं b, चिनं fkr<sup>2</sup> — चेतदाययाः hm<sup>1</sup>rb, च तदाययाः fkr<sup>2</sup>.

\* The following thirty-seven names, including the eight pairs at the end (109<sup>ed</sup>-114),  
 correspond to the thirty-six in Naighanṭuka v 3, to which Ṣa is added in III from v 4

110. And the Pressing-stones are contained in him, and the  
 Dice<sup>a</sup>, also Narāsamsa<sup>b</sup>, the Car, and the Drum, and the Quiver  
 (are contained) in him, the Handguard, the Reins, the Bow;

यावाणम् m<sup>1</sup>rb, यावणम् hdr<sup>3</sup>, यावाणम् f, यावणम् kr<sup>2</sup> — चिनमचाय m<sup>1</sup>r,  
 चिनमचाय hd, चेतमचाय r<sup>4</sup>, चैवमचाय fkr<sup>2</sup>, चेतमचायु b — <sup>o</sup>धिदिनं hr<sup>3</sup>m<sup>1</sup>, <sup>o</sup>धिदिनं  
 r<sup>5</sup>r<sup>1</sup>, <sup>o</sup>धिदिव fk, <sup>o</sup>वेदिव b — भीषयो hm<sup>1</sup>rsk, भीषयो b — नराशंसस् is the reading of  
 all the MSS., as well as of two of the Naighanṭuka (see Roth, II 27)

\* The sequence of the names in Naighanṭuka v 3 is *aksah, grāvānah* <sup>b</sup> Narā-  
 sāmsa has already occurred above (v 107) as a terrestrial deity (= Naighanṭuka v. 2) and  
 the corresponding form in the text of Naighanṭuka v. 3 is *narāsamsah*, which is the form  
 explained by Yāska, Nirukta II. 9 (*yena narah prafasyante sa narāsamsa mantrah*), quoting  
 RV I. 126. 1 as an example (cp below, III 154) — The end of the *varga* III here marked  
 by २२ in hm<sup>1</sup>dsk.

## 23. Terrestrial deities connected with Agni (continued).

111. And the Bowstring is contained in him, and the Arrow, and contained in him are<sup>a</sup> the Whip, the Bull, and the Mallet, in him the Draught and the Mortar<sup>b</sup>.

श्रिता अश्वाननी hm<sup>1</sup>rf, श्रिता आश्वाननी kr<sup>2</sup>, श्रिता चाश्वाननी r<sup>4</sup>, श्रिता चाश्वान  
b.—चैनम् hr<sup>2</sup>r<sup>6</sup>r<sup>7</sup>, चैतम् b, चैवम् r<sup>4</sup>, चैलम् rkr<sup>2</sup>, चैत्वम् f.—एनं hd, एतं br, ऐपितं fk.

<sup>a</sup> Śritā (= śritāh) is the plural agreeing with *asvājanī*, *ṛṣabhaḥ*, and *drughāṇaḥ*.  
<sup>b</sup> *Ulūkhalam* comes before *ṛṣabhaḥ* in *Naighaṇṭuka* v. 3.

112. And the Rivers (are contained) in him, and the Waters and all the Plants; Rātrī, Apvā, Agnāyī, Aranyānī, Śraddhā, Iḷā<sup>a</sup>, and Pṛthivī<sup>b</sup>.

सर्वा औषधयश्च ह hm<sup>1</sup>r<sup>3</sup>r<sup>5</sup>r<sup>7</sup>, सर्वा औषधयः सह f, सर्वाऔषधयः सह kr<sup>2</sup>, सर्वा  
पौषधयः सह b, सार्वऔषधयस्तथा r.—रात्र्यन्वाग्राय्य<sup>o</sup> hd, रात्र्यघाम्नाय्य<sup>o</sup> r<sup>3</sup>r<sup>5</sup>, रात्र्य-  
घाम्नाय्य<sup>o</sup> m<sup>1</sup>, रात्र्यघाम्नाय्य<sup>o</sup> r, रात्रिरघाम्नाय्य<sup>o</sup> fkr<sup>2</sup>.—रक्षानी hm<sup>1</sup>r<sup>3</sup>fkr<sup>2</sup>r<sup>5</sup>, रक्षान्वी  
b, रक्षानिः r.—अद्वेळा hdm<sup>1</sup>, अद्वेळा fkr, अद्विरा b, अद्या द्यावा<sup>o</sup> r<sup>1</sup>r<sup>4</sup>.

<sup>a</sup> Iḷā does not occur in *Naighaṇṭuka* v. 3, but is taken from v. 5. <sup>b</sup> Those  
feminine deities correspond to the nine (with the addition of Iḷā from v. 5) in *Naighaṇṭuka*  
v. 3, the first four being in the same order. They recur below (ii. 73-75), where Iḷā is  
omitted, Uṣas and Sarasvatī appearing instead.

113. And the two Ends of the Bow belong to him and the Two Worlds<sup>a</sup> forming a pair, and Pestle and Mortar<sup>b</sup> (belong) to him, and the two Oblation-carts as they are called.

भजेते br<sup>1</sup>r<sup>4</sup>r<sup>5</sup>, भजेते hdm<sup>1</sup>rfk.—एवात्नीं hm<sup>1</sup>r<sup>1</sup>r<sup>3</sup>r<sup>4</sup>, एवोर्वीं b fkr.—च रोदसी  
hm<sup>1</sup>rf, च रोदसी b, तु गेदृशी k, तु गेदृशा r<sup>2</sup>.—खले चिनं hm<sup>1</sup>fkr, खले एव r<sup>1</sup>r<sup>4</sup>,  
एवं चैतं b.

<sup>a</sup> *Rodasī* for the *dyāvāpṛthivī* of *Naighaṇṭuka* v. 3. <sup>b</sup> *Musalolūkhale* for the  
*ulūkhalamusale* of *Naighaṇṭuka* v. 3.

114. The two Fostering (goddesses)<sup>a</sup> and the two worshipped with strengthening oblations<sup>a</sup> (are contained) in him, and the Vipās together with the Śutudrī, and the two Agnis, the divine Śuna and Sira<sup>b</sup>, are contained in him.

ऊती चिनं hm<sup>1</sup>br, ऊतिसैनं fkr<sup>2</sup>, ऊतिसैव r<sup>1</sup>r<sup>4</sup>.—विपाद् सह hm<sup>1</sup>rf, विपाद्दह b,

विपाद्द्व k—चापी चैतदाश्रयी hm<sup>1</sup>r, चापी चैतदाश्रयाः b, चापि चैतदाश्रया f (श्या f)  
kr<sup>2</sup>, चैवाश्रैतदाश्रयी r<sup>1</sup>r<sup>4</sup>.

<sup>a</sup> Cp Nirukta ix 41, 42. <sup>b</sup> Explained by the commentators as Indra and Āditya see Roth on Nirukta ix. 41, and the various views stated below, v. 8

115. This World<sup>a</sup> and the morning Soma pressing which is performed at the sacrifice, and the two seasons, Spring and Autumn<sup>a</sup>, the Anustubh<sup>b</sup> (metre) and the Trivrt Stoma;

लोकोऽयं hm<sup>1</sup>r<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>5</sup>, लोको वै b, लोके वै rkr<sup>2</sup>—प्रातः सवनं hm<sup>1</sup>r<sup>1</sup>fk, प्रातः सवनं  
b.—चतुर्वृ hm<sup>1</sup>r, चतुर्वृ f, चतुर्वृ k, चतुर्वृ b.—सुष्टुष्यो चिबृत् hm<sup>1</sup>r<sup>1</sup>f, सुष्टुष्यो चिबृत् k, ननुष्टाय  
वृत् b, सुष्टुष्य च यस्त्रिबृत् r<sup>1</sup>r<sup>4</sup>—The end of the *varga* is here marked by र३ in hm<sup>1</sup>b<sup>1</sup>fk.

<sup>a</sup> This and the following four and a half ślokas (115-120<sup>ab</sup>) are based chiefly on Nirukta vii 8. The objects there enumerated as belonging to the sphere of Agni (*agnibhaktini*) are *ayam lokah prātahsavanam vasanto gāyatrī trivṛtstomo rathamtarāṃ sāmā ye ca devaganāḥ samānātāḥ prathame sthāne . . .* From Nirukta vii. 11 are borrowed *śarad* and *anustubh*, which, besides the *śamvāsastomah* and the *vairājya sāmā*, are there described as abiding on earth (*pṛthivyāyatanāni*) <sup>b</sup> *Anustubh* is curiously inserted between *stomah* and *trivṛt*, doubtless for metrical reasons. A similar distortion of the natural order of the words occurs in ii. 13 (*asau, ṛtīyam savanam, lokah*)

#### 24. Other deities associated with Agni.

116. the Gāyatrī, the Ekavimsā (Stoma)<sup>a</sup>, the Rathamtara chant and the Vairāja chant<sup>a</sup>, the Sādhyas and the Āptyas with the Vasus<sup>b</sup> (belong to the sphere of Agni).

यस सान hm<sup>1</sup>r, यस सार्थं b, यस सार्थं fkr<sup>2</sup>.—आप्यास hm<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>5</sup>b, आप्यास  
fk, आप्यास r.

<sup>a</sup> See 115, note <sup>a</sup>. <sup>b</sup> These three groups take the place of the general statement of the Nirukta vii 8 (the divine groups of the first sphere), but none of these three groups belongs to the terrestrial region according to Naighaṭṭuka v. 5, 6.

117. With Indra and the Maruts<sup>a</sup>, with Soma and Varuṇa, with Parjanya and the Seasons, and with Viṣṇu<sup>b</sup> he shares praise.

वरुणेन hdrfk, वरुणस्य b.

<sup>a</sup> The Maruts are not mentioned in Nirukta vii 8, but only Indra, Soma, Varuṇa, Parjanya, Rtaṇā as deities sharing praise with Agni (*asya samstāvikā devāḥ*) <sup>b</sup> According to Nirukta vii. 8 Agni shares only sacrifice, but not praise in the RV. with Viṣṇu (*agnā-vaiṣṇavam kavīr, na tv ṛk samstāviki datatayisu vidyate*) See Roth, Erläuterungen, p. 104.



118. This same Agni shares sovereignty with Pūṣan<sup>a</sup> and with Varuṇa. One who knows the essential meaning (of the formulas) should connect<sup>b</sup> the deity (and) the oblation by means of the formulas.

पूषा च hr, पूषा च m<sup>1</sup>, पुंसा च r<sup>6</sup>r<sup>7</sup>, पुंसो च f, पुंशश्च kr<sup>2</sup>.—संयोजयेद् r<sup>1</sup>r<sup>4</sup>, संसूयते hdm<sup>1</sup>rbfk.—हविः hm<sup>1</sup>rb, विः f, विदः k, विदुः r<sup>2</sup>.

<sup>a</sup> This probably alludes to the remark in Nirukta vii. 11 (similar to that regarding Viṣṇu: see above, 117, note <sup>b</sup>), that Agni-Pūṣan share an oblation, but not any invocation in the dual (*āḅṛāpauṣaṇaṃ havir, na tu saṃstavaḥ*). Yāska, however, quotes the verso RV. x. 17. 3 as invoking Agni and Pūṣan separately (*vibhaktistuti*), though not in the dual.

<sup>b</sup> Though the MSS. of both A and B read *saṃstūyate*, and only r<sup>1</sup>r<sup>4</sup> *saṃyojayet*, I have chosen the latter reading, as it is impossible to construe the former. I assume *saṃstūyete* to have been an early gloss meant to explain *saṃyojayet*, and to have been substituted for the word in later MSS. in the form of *saṃstūyate*. I take the meaning of the line as given in the text to be as follows: 'one who knows the true meaning of the formulas should connect dual divinities in such a way with an oblation by means of formulas that they not only share the oblation, but share praise (*saṃstūyete*).' I construe *saṃyojayet* with the two accusatives *devatām* and *haviḥ* (cp. ii. 20, *saṃyag vijānan manreṣu taṃ tu karmasu yojayet*).

119. Even though (a god) be not praised along with (another in the dual), one and the same oblation is (occasionally) offered (to both)<sup>a</sup>. The bringing of the gods, as well as the taking of the oblations (to them)<sup>b</sup>,

असंयुतस्त्रापि hdm<sup>1</sup>bf, असंयुतस्त्र वि k, असंयुतस्त्रापि r, असंस्कृतस्त्रापि r<sup>1</sup>r<sup>4</sup>.—सतो hrb, ततो kr<sup>4</sup>(r<sup>2</sup>?).—हविरिकं hr, हविरिवं hm<sup>1</sup>r<sup>3</sup>, हविरिपा fkr<sup>2</sup>.—निरूप्यते b, निरूप्यति m<sup>1</sup>ābrfk.—वहनं हविषां h (वहनं च हविषां Nirukta vii. 8), वहनं हविषा m<sup>1</sup>, हविषां वहनं b fkr, हविषो वहनं r<sup>1</sup>r<sup>4</sup>.

<sup>a</sup> This doubtless alludes to Yāska's remarks in Nirukta vii. 8 as to Agni-Viṣṇu and Agni-Pūṣan having a combined oblation, but not combined praise (*saṃstava*). The writer means that a combined oblation is offered to deities whose praise is combined; but even when combined praise of them cannot be found, a combined oblation may be offered them. With regard to Agni-Pūṣan, Durga remarks: *myyam udāharaṇaṃ yena saṃstavaḥ*.

<sup>b</sup> This line 119<sup>cd</sup> (*devatāvāhanam*) in all the MSS. comes before 118<sup>cd</sup> (*devatām artha*). It was probably transposed by an oversight in the archetype owing to the beginning of both lines being identical (*devatā*). That it originally came before 120<sup>ab</sup> (*karma dṛṣṭe ca*) is both evident in itself, and is proved by Nirukta vii. 8, on which the two lines are clearly based: *athāsya karma vāhanaṃ ca haviṣām āvāhanaṃ ca devatānāṃ yac ca hiṃ cid dārṣṭvīṣayikam agnikarmaitat*.

120. is his activity, and whatever moves within the ken of vision (is connected with that activity)<sup>a</sup>. Thus the whole of this great group contained in the Agni of earth has been stated

दृष्टे च hm<sup>1</sup>rfk दृष्टे तु r<sup>1</sup>r<sup>4</sup>, दृष्टेषु r<sup>5</sup>r<sup>7</sup>, दृष्टेषु b The line being clearly a paraphrase of the phrase used in the Nirukta vii 8 (*yao ca kīp ca darsitvīsayikam agnikarma*), the original reading was probably *dr̥ṣṭe ca* or *dr̥ṣṭes tu* (*visaye*) —पृथिव्याग्न्याद्यथो hrf, अग्न्याद्यथो k, अग्न्यामथो b —The end of the *varga* is here marked by २४ in hdm<sup>1</sup>bfk.

<sup>a</sup> That is, one of Agni's activities is to make objects visible Cp Roth, Erläuterungen, II 104 'und alles was sich auf das Sehen bezieht fällt unter seine Thatigkeit'

25. The group of deities of the middle sphere belonging to Indra.

121. Now the group of the middle sphere belonging to Indra follows here, (including) the celestial cars and the group of the Apsarases

यद्येन्द्रो m<sup>1</sup>d, यद्येन्द्रो hr, याः येन्द्रो f, याद्येन्द्रो k, यत्स्वीन्द्रो br<sup>1</sup>r<sup>4</sup>—गणः सोऽयम् hdr, गण सो यम् b, गणो यम् f, गणो यः स् k —गणयाप्सरसा hdm<sup>1</sup>r<sup>5</sup>r<sup>5</sup>r<sup>7</sup>, गन्धर्वाप्सरसा bfk, गन्धर्वाप्सरसस् r<sup>1</sup>r<sup>4</sup>—The evidences of the MSS points to *अप्सरसा* as the original reading. The alteration of *गणया* to *गन्धर्वा* would easily suggest itself, and then the gen pl would naturally be changed (as in r<sup>1</sup>r<sup>4</sup>) to the nom for the sake of the construction

122. In Indra<sup>a</sup> are contained Parjanya, Rudra, Vāyu, Brhaspati, Varuna, Ka, Mrtyu, and the god Brahmanaspati;

<sup>a</sup> The deities of the middle sphere enumerated in this and the following seven ślokas (122-129) are identical with those contained in Naighaṇṭaka v 4 5. The order is, however, considerably diversified here, and two deities are added (Sitā and Lākṣa)

123. Manyu, Viśvakarman, Mitra, Kṣetrapati<sup>a</sup>, Yama, Tārksya, as well as Vāstospati, and also Sarasvat are here;

मन्युश्च hr (मन्युः Naighaṇṭaka v 4), मन्युश्च m<sup>1</sup>bfr<sup>2</sup>r<sup>5</sup>—अथ ह hm<sup>1</sup>r<sup>1</sup>bfk, तथ तु r<sup>1</sup>r<sup>4</sup>.

<sup>a</sup> *Kṣetrasya patib* in Naighaṇṭaka v 4

124. Apām napāt and Dadhikrī, then Suparna, Pururavas, Rta, Asuniti, Vena; in his sphere (*āśraye*) also is Aditi;

दधिक्राय hm<sup>1</sup>r, दधिक्वाय r<sup>2</sup>, धवक्राय b, दधिका च r<sup>1</sup>r<sup>4</sup>r<sup>4</sup>, दधिक्र स् k—वेनश्च hm<sup>1</sup>rf, वेनश्च स् k, वेनश्च r<sup>4</sup>, वेन b—तस्मैतस्माद्यथे r<sup>1</sup>r<sup>4</sup>, तस्मा तस्माद्यथे b, तथेन्दुश्च स्त्रियो hdm<sup>1</sup>rfk, तथेन्दुश्च स्त्रियो r<sup>5</sup>r<sup>7</sup>. Though the weight of the MS evidences seems to favour

तथेन्द्रश्च स्त्रियो, I have preferred तस्यैतस्याथ्ये because (1) Indu occurs in the next śloka but one, where there is no trace of a corruption, (2) स्त्रियः are not mentioned in Naighaṅṭuka v. 4, 5; (3) णथ्ये could easily be corrupted to स्त्रियो, especially in juxtaposition with अदितिः, the latter being the first of the मध्यमस्थाना स्त्रियः (see Nirukta xi. 22); (4) तस्यैतस्य could have been corrupted to तथेन्द्रश्च.—With regard to the expression तस्यैतस्याथ्येऽदितिः cp. ii. 10 तस्याथ्ये सरस्वतश्च.

125. and Tvaṣṭṛ and Savitr, Vāta as well as Vācaspati, Dhātṛ and also Prajāpati, and those who are called Atharvans ;

वातो  $hm^1br$ , वाचो  $r^1r^4$ , omitted in fk.—चैव अथर्वाणश्च  $hm^1r$ , वैवाथर्वाणश्च  $fk$ , चैव वाथर्वाणश्च  $kr^2$ .

126. and so also the Falcon, and Agni, as well as she who is called Iṅā; Vidhātṛ, Indu, the Dragon of the Deep, Soma, the Dragon, and the Moon;

इन्दुश्चैवम  $r^1r^4$ , सणश्चैवम  $b$ , भृगवश्चैवम  $hm^1rfk$ , each group of MSS. thus showing both readings (as above in 124). But भृगवः is improbable, because (1) the name occurs below (128); (2) इन्दु would then be the only name in Naighaṅṭuka v. 4, 5 omitted in this passage of the BD. (122-129). भृगवः has probably come in here owing to the frequent juxtaposition of the name with अथर्वाणः.—अपिश्व  $hm^1rbfk$ , आपश्च  $r^2$  ( $r^1?$ ) $r^4$ .—तथेळा चैव या स्मृता  $hdm^1$ , तथेलाश्चैव या स्मृताः  $b$ , तथेला चैव याः स्मृताः  $r$ , तथेलाश्चैव या स्मृताः  $fk$  (the ल in f looks like त्त, k has त्त).—विधातेन्दुर्  $hm^1r$ , विधातेन्दुर्  $b$ , विधातेन्दुर्  $f$ , विधातेन्दुर्  $k$ .—The end of the *varga* is here marked by २५ in  $hm^1bfk$ ; but in d the २५ follows the number of the preceding śloka, २५ (= १२५).

#### 26. Deities and deified objects belonging to Indra's sphere.

127. and the divine Viśvānara, and the group of the Rudras is praised with (kīm), the Maruts, as well as the Angirasas, and the Fathers together with the Ṛbhus.

च वै  $hm^1rb$ , चैव  $kr^2r^2$ .—देवो रुद्राणां  $r^1r^4$ , देवो रुद्राणां  $b$ , देव भृगूणां  $k$ , देव ऋभूणां  $hdm^1fr$ . If ऋभूणां were read, the Rudras, occurring as they do in Naighaṅṭuka v. 5, would disappear from the present passage of the BD. altogether. The names in the Naighaṅṭuka occur in the following order: मरुतः । रुद्राः । ऋभवः । अङ्गिरसः । पितरः । Hence both Rudras and Ṛbhus are to be expected in the present śloka.—चतुर्भिः  $hm^1r$ , चतुर्भिः  $d$ , च उभिः  $b$ , चैवभिः  $fk$ . The Ṛbhus, not the Itus, occur in Naighaṅṭuka v. 5. चतुर्भिः was doubtless changed to चतुर्भिः on account of the reading ऋभूणां in the preceding line. The words मरुतश्चतुर्भिः सह occur at the end of a line in R̥gvidhāna i. 9. 4.

128. Rākā, Vāc, Saramā, and the Āptyas, the Bhrgus, Aghnyā, Sarasvatī, Yamī, Urvaśī, Sinivālī, Pathyā, Svastī, Uṣas, Kuhū ;

सरमाप्याद्य hm<sup>1</sup>r<sup>1</sup>fk, सरमाप्याद्य r<sup>2</sup>, सरमाप्याद्य b — यम्युर्वशी hm<sup>1</sup>r, यम्युर्वशी (probably meant for यम्युर्वशी) f, यम्युर्वशी k, यम्युर्वशी b.

129. Earth, Anumatī, Dhenu, Sitā<sup>a</sup>, Lākṣā<sup>b</sup>, likewise Go and Gaurī, as well as Rodasī; and he (Indra) is the husband of Indrānī.

सीता लाक्षा hdm<sup>1</sup>fr<sup>2</sup>r<sup>2</sup>, सीता लाक्षा b, सीता लाक्षा k, सीतिलाक्षा f, श्रीलाक्षे(ला) r<sup>1</sup>r<sup>4</sup> (cp II. 84) — तथैव hm<sup>1</sup>r<sup>2</sup>r<sup>2</sup>f<sup>1</sup>b, तथैव k, दितिय r<sup>1</sup>r<sup>4</sup> — विय इन्द्राप्याद्यैष hm<sup>1</sup>r, वैदिन्द्राप्याद्यैष f, वैदिन्द्राप्याद्यैष kr<sup>2</sup>, वैदिन्द्राप्याद्यैष b.

<sup>a</sup> SITA and Lākṣā are the only names in the above passage (122-129) not found in Naighaṅṭuka v. 4, 5 <sup>b</sup> See below, II. 84 (also Ārsūukramanī x. 102), and VII. 51.

130. The metre Tristubh<sup>a</sup> and Pankti and the middlemost of the worlds and the middle (i. e. midday) pressing (of Soma), one should know, (belong to his) sphere among these same (gods);

एतिष्विवाद्यथो hdm<sup>1</sup>r, एतिष्विवाद्यथे fkr<sup>2</sup>r<sup>1</sup>, पतथैवाद्यथे b.

<sup>a</sup> The statements of this and the following śloka are based on Nirukta vi. 10 : aḥautānīndrabhaktīni antarīkṣaloko mādhyarādinam savanam grīmasa tristub . . bṛhat sāma, and vii 11 . hemantak panktī . . śākvarā sāmeti antarīkṣāyatānāni.

131. and the two seasons, Summer and Winter, and the chant which is called Brhat, and the chant which, Śākvara by name, is sung in the Śākvarī verses<sup>a</sup>.

अतू च hr<sup>1</sup>fk, अतू च b — बृहत् b<sup>1</sup>fk, बृहत् hd — यज्ञीतं hr<sup>1</sup>fk, गृज्ञीतं b — याक्करम् b<sup>1</sup>fk, याक्कर b — The only MSS accessible to me which, in accordance with the usage of Vedic works, repeat the last words of the *adhyāya*, are b and f. Whether any of the MSS used by Rājendralala Mitra follow this practice, I have no means of ascertaining. See Roth, Nirukta, Erläuterungen, p 15, last paragraph.—The end of the *varga* is here marked by र्ङ् in bdfkm<sup>1</sup>. The last śloka is numbered १३१ in hd. It should be the same in r (instead of १३०); the error = due to ९१ being repeated after śloka ९२.

<sup>a</sup> Cp. Durga on Nirukta vii 10, 11, Bibliotheca Indica ed., vol III, p 364

## 1. Deities of Indra's sphere.

1. Śākatāyana, moreover, says that to him (Indra) belong (*asyaūśrayau*) two Stomas, (viz.) that which is called the fifteenfold (*pañcadaśa*), and that which is three times nine in number (*triṇava*)<sup>a</sup>.

द्वौ hr<sup>2</sup>m<sup>1</sup>bfr<sup>2</sup>r<sup>6</sup>, ती r.—आश्रयी hm<sup>1</sup>r, आश्रये b, आचयत् (साकसूनयः) f. The line r<sup>a</sup>b omitted in k.—यस्य hm<sup>1</sup>rb, यस्य fkr<sup>2</sup>.—संख्या hm<sup>1</sup>r, संख्यया fk, मख्या b, संख्यायां r<sup>1</sup>r<sup>4</sup>.

<sup>a</sup> The statement that the Pañcadaśa Stoma and the Triṇava Stoma belong to Indra's sphere is also made in Nirukta vii. 10, line 1, and 11, line 5 respectively.

2. He is praised in combination (*saṃstutah*) with Pūṣan and Viṣṇu and Varuṇa, and with Soma, Vāyu, Agni, Kutsa, as well as Brahmanaspati<sup>a</sup>;

द्वैव hm<sup>1</sup>r, द्वैव b. In place of संस्तुतद्वैव पूष्णा f has वृद्धिष्णा, and k वृद्धिष्वा (sic).

<sup>a</sup> All the ten deities stated here, and in the following śloka, to be praised with Indra are enumerated in the same sense in Nirukta vii. 10 (lines 3, 4): *athagasya saṃstutavikā devāḥ: agniḥ somo varuṇaḥ pūṣā bṛhaspatir brahmanaspatih parvataḥ kutso viṣṇur vāyuḥ*.

3. with Bṛhaspati<sup>a</sup> as well as (with him) who is Parvata<sup>b</sup> by name. They say that in some praises certain (gods) are praised as incidental<sup>c</sup>.

बृहत्सतिना द्वैव hdm<sup>1</sup>r<sup>3</sup>br<sup>6</sup>, बृहत्सतिना च तथा r, बृहत्सतिना द्वैव f, स बृहत्सतिना द्वैव kr<sup>2</sup>. As MSS. of both families have the reading बृहत्सतिना (following Yāska's etymology बृहतः पाता Nirukta x. 11) it must be original (cp. R's variant in the next pūda). The त having dropped out in some, a syllable was added at the end in one variant (r) and at the beginning in another (kr<sup>2</sup>).—नाम्ना यस्यापि पर्वतः hdm<sup>1</sup>r<sup>3</sup>B, बृहत्सद्वैव द्वै पतिः r(=r<sup>1</sup>r<sup>4</sup>).—कासुचित्केचिदित्याञ्ज् hm<sup>1</sup>r, कासुचित्केचिदित्याञ्ज् f, कासुचित्किपुचिदित्याञ्ज् k, काचित्केचिदित्याञ्ज् b.—निपाता hm<sup>1</sup>b/fk, निपातः r, निपातः r<sup>1</sup>r<sup>4</sup>.—क्षुताः hm<sup>1</sup>r/fk, क्षुता b, क्षुतः r<sup>1</sup>r<sup>4</sup>.

<sup>a</sup> Bṛhaspati is doubtless meant as the etymological equivalent of Bṛhaspati (see critical note).

<sup>b</sup> Cp. below, iv. 5, where Parvata is explained as representing Indra's bolt (*vajra*).

<sup>c</sup> *Nipātah* is here used like *nīpātāh*; cp. Nirukta x. 13: *kāf cid* (*devatā*) *nīpātābhūjah*.

4. And the god Mitra is frequently praised<sup>a</sup> in the sacred text (*śrūyate*) with Varuṇa, Soma with Rudra and Pūṣan, and again Pūṣan with Vāyu<sup>b</sup>;

मिचय A, मिचयु B—श्रूयते  $hdm^1r^3r^5r^7$ , श्रूयते b, यते  $fk$ , सूयते r—सहासहत all MSS (cp R, note 3) सहाः सहत् r—पुनः पूषा च वायुना  $m^1rfk$ , पुः पूषा च वायुना  $hd$ , पुनः सखा च वायुना b

\* That is in Indra's (middle) sphere of Roth, Erläuterungen ¶ 105 The statement about these five couples being praised together, follows Nirukta vii 10 *athapi mitro varunena samstuyate pūṣa rudrena ca somo'gnna ca pūṣā vātena ca parjanyaḥ* <sup>b</sup> In associating Vāya (not Agni) with Pūṣa the BD here agrees with the shorter recension of the Nirukta (*vayunā ca pūṣa* Roth, p 201), while the longer recension (as quoted in note \*) associates Agni with Pūṣa see Roth, Erläuterungen p 105, note 3

5. and Parjanya with Vata Elsewhere, however, he (Indra) is here and there (*kvacit*), in these stanzas, hemistichs, verses, (or) hymns (of the Rg veda) as a whole, distinguished (as the deity)

वातेनैव च  $hm^1r^2$ , वातेनैव तु  $r$ , वातेनैव चैव  $fk r^2 r^5$ , वातेनैव b—न्यच वै क्वचित्  $hm^1r^3r^5r^7$ , वै क्वचित्क्वचित्  $br$ , वै क्वचित्  $fk$ —सूतेष्विषु तु  $hm^1rfk$ , सूतेष्विषु तु  $r^1r^4$ , सूतेष्विषु  $r^7$ , सूतेष्विषु तु b

6. Now the taking up<sup>a</sup> of moisture is his function, and the destruction of Vṛtra, (and)—the prevailing feature (*prabhutvam*) of (his) praise—the complete accomplishment of every (kind of) mighty deed<sup>b</sup>.

रसादान  $hdm^1rbfk$ , रसादानं  $r^1r^4$ —कर्मास्व  $hm^1rfk$ , कर्मां स्वाद् b—सुतः  $hdm^1r$ , सुते b, सुतः  $fk$ —प्रसुत्व  $hrbfk$ , प्रसूत  $m^1$ .—The end of the *varga* is here marked by ¶ in  $bfkm^1d$

\* One would at first sight be inclined to favour the reading of  $r^1r^4$  *rasādānaḥ* cp Nirukta vii 10 *rasanupradanam*, 'the giving back of moisture,' while *rasādānam* is there stated to be the function of the Sun (see below, 19) But the reading of the text, *rasādānam*, occurring in MSS of both families, is supported by BD : 68, where it is said of the middle Agni (Jatavedas) *rasan . . ādāya . . varsati*, and in iv 38 the function of (the middle) Agni is described as *haramam . . vāro visargam punar eca ca* <sup>b</sup> This sloka is based on Nirukta vii. 10, where the three functions of Indra are stated to be the bestowal of moisture, the slaying of Vṛtra, and the accomplishment of every mighty deed. *athāsya karma rasanupradanam vṛtravadho yā ca ka ca balakṛtv indrakarmava tat*

## 2. Deities of Sūrya's sphere: his three wives.

7. Thus Indra's group belonging to the middle sphere has been duly specified Now learn the following group of the heavenly sphere (and) belonging to Sūrya.

यः परस्नु dr, यः परस्त fk, य परस्नु h, यप्परसु b, यश्च यस्नु r<sup>1</sup>.—गणः hdr, गता bfk.—द्वैत्यानस् hrfk, व्यत्यानस् b.

8. The two chief gods<sup>a</sup> of that (group) connected with Sūrya are the Aśvins<sup>b</sup>; while Vṛṣākapyī, Sūryā, and Uṣas<sup>c</sup> are the wives of Sūrya<sup>d</sup>.

देवावस्थिनी hrbfk, देवी लव्धिनी r<sup>1</sup>r<sup>4</sup>.—वृषाकपायी all MSS., वृषाकपायि r (cp. B's note 2).—सूर्योपाः hrfk, सूर्योपा b.—पत्नयः hrb, यत्नयः f, यत्नतः kr<sup>2</sup>, पत्नयः r<sup>1</sup>.

<sup>a</sup> Cp. Nirukta xii. 1: *tāsām (dyusthānānām devatānām) aśvīnau prathamāyāminau bhavatah*,  
<sup>b</sup> In this and the following four ślokas (8-12) all the deities enumerated in Naighaṭṭuka v. 6 are mentioned, though in a different order, except Tvaṣṭṛ (omitted perhaps because occurring twice before: i. 108, and i. 125). The list begins with the same four names: Aśvins, Uṣas, Sūryā, Vṛṣākapyī. <sup>c</sup> Cp. below, iii. 10. <sup>d</sup> Cp. Nirukta xii. 7: *sūryā sūryasya patnī*.

9. From that (heavenly world) they return hitherward<sup>a</sup>, reversed, in connexion with him (Sūrya). They call her Uṣas before sunrise<sup>b</sup>, Sūryā when midday reigns<sup>c</sup>,

अमृतोर्वाङ् hrf (वँङ् f) k, अमृतोर्वाग् r<sup>6</sup>r<sup>7</sup>, अमृतो वाङ् m<sup>1</sup>, अमृतो वान् b.—प्रतिशोमास् bfkrd, प्रतिशामाःस् b.—तदाश्रयाः hr, तदाश्रया b, तदाश्रयाः fk, फलोदये r<sup>1</sup>r<sup>4</sup>.—पुरोदयात् hfr, पुरोदया k, पुरोदयात् b, पुरोदये r<sup>1</sup>r<sup>4</sup> (cp. below, vii. 121).—सूर्या r, सूर्या hdm<sup>1</sup>fk, सूर्या b.

<sup>a</sup> The words *amuto 'rvāṅ* are doubtless suggested by Nirukta vii. 24: *amuto 'rvāṅcaḥ paryāvarānta* with reference to the rays of the sun. <sup>b</sup> Cp. iii. 10: *prāg udayāt*, and vii. 121. <sup>c</sup> The expression *madhyārdine sthite* also occurs in Ṛgvidhāna i. 9, 2.

10. but Vṛṣākapyī at the setting<sup>a</sup> of the sun. In his sphere (*āśraye*) also are Saranyū, Bhaga, Pūṣan, Vṛṣākapi;

वृषाकपायी all MSS., वृषाकपायि r.—सूर्यस्व तामेवाङ्गस् r<sup>1</sup>r<sup>4</sup>, सूर्यस्व स्तानेवाङ् bfr<sup>2</sup>, सूर्यस्व स्तानेवाह k, सूर्यास्वकाले आङ् hdm<sup>1</sup>, सूर्यास्वकाल आङ्गः r.—तु निमुचि r<sup>1</sup>, सु निमुचि r<sup>2</sup>, सुति निमुचि b, सुतिप्वुचि hdm<sup>1</sup>rfk.—तस्याश्रये m<sup>1</sup>br (cp. above, i. 124), तस्याश्रये hr<sup>2</sup>, तस्याश्रये f, तस्याश्रयो k.—सरण्युश्च hm<sup>1</sup>r, सरण्युश्च f, शरण्यश्च b, तसायुश्च k, तसायुश्च r<sup>2</sup>.—वृषाकपिः hm<sup>1</sup>rb, वृहस्पतिः fkr<sup>2</sup>.

<sup>a</sup> *Tu nimuci*: this is a good instance of the B MSS. preserving, in a corrupt form, the undoubtedly original reading; of the agreement of an A MS. (r<sup>1</sup>) and a B MS. (b) in preserving an original reading (cp. i. 126); and of A MSS. (in agreement with some B MSS., fk) showing a corruption in a seemingly correct form: *statiṣv rci*.

11. Yama, Vaiśvānara<sup>a</sup>, Visnu, Varuna, Aja ekapād, and Earth (*prthivī*), and Ocean (*samudra*), the Gods, and the Seven Seers (*saptarṣayah*);

वैश्वानरः all MSS, विद्वानरः Naighaṅṭuka # 6 as well as 5 (both celestial and atmospheric), the latter form occurs above, 1 127 — समुद्रश्च bfk (Naighaṅṭuka v 6 समुद्रः), समुद्राश्च hdm<sup>1</sup>r — The end of the *varga* is here marked by २ in dbfk, but by ३ in hm<sup>1</sup>

<sup>a</sup> For a similar discrepancy, cp above, 1 110 (Nārāsaṃsa and Nārāsaṃsa)

### 3. Deities of Sūrya's sphere (continued)

12. the Ādityas, the Hairy Ones<sup>a</sup> (*keśinah*), and the Sadhyas, Savitr with the Vasus, Manu, Dadhyañc, Atharvan, the All (gods)<sup>b</sup>, the Steeds (*vājinaḥ*), the Wives of the Gods

सविता hm<sup>1</sup>r, सद्ये च b, सद्ये च fk — वसुभिर् hm<sup>1</sup>r, तसुभिर् b, वसुभिर् fk — दध्यङ्ग<sup>a</sup> dr, दध्यङ्ग<sup>a</sup> hm<sup>1</sup>fk, दध्यङ्ग<sup>a</sup> b

<sup>a</sup> In Naighaṅṭuka v 6 both *keśi* and *keśinah* occur Both may be meant by the prior member of the compound used in the text, *keśi-sādhyah* <sup>b</sup> *Vīśve* is occasionally used in the Bṛhaddevatā for *vīśve devāḥ* see Index of Words, *sub voce*

13 That<sup>a</sup> (heavenly) world, the third (Soma) pressing<sup>b</sup>, the Raivata and the Vairūpa chant (*sāman*), and the Rains as well as the Cold Season;

असी तृतीयं सवर्षं लोकः r, असी तृतीयं सवनं लोकाः hm<sup>1</sup>, असी तृतीयसवनं लोकाः r<sup>1</sup>r<sup>4</sup>, असी तृतीयः सवनलोकः b, असी तृतीयः सर्वेन लोमं fkr<sup>3</sup> (सर्वेन f) — साम च m<sup>1</sup>r, सामा च hbfk — शिशिरोऽथ hrfk, शिशिरो य b

<sup>a</sup> This and the next śloka are based on the following statements of Nirukta vii 11 (lines 1 and 6) — *athastāny adityabhaktini asau lokas tṛtīyasavanam varṣa jagatī sapta-dāfastomo vairūpaḥ sama* and *śiśiro 'tichandas trayastrīṃśastomo raivatam sāmets dyubhaktini*

<sup>b</sup> The order of the words in the text, *asau tṛtīyaḥ savanam lokah*, in which all the MSS agree, is a curious transposition, on metrical grounds, of the words of the Nirukta A similar transposition is sometimes found in the case of *pratīkas* (cp i 57, iv 122, v 169)

14 and the thirty-threefold Stoma and that which in arrangement (*lṛptiā*) is seventeenfold; and the metre called Jagatī as well as the Atichandas metres

य लोमः bfk, यः लोमः r, यस्लोम r<sup>1</sup>r<sup>4</sup>, यः लोमः m<sup>1</sup>, यः लोम hd — कृष्या hm<sup>1</sup>fk, क्षिप्या b, क्षप्या d कृष्या r — छन्दसश्च hdm<sup>1</sup>r, छन्दसश्च b, छन्दसाश्च r<sup>1</sup>r<sup>2</sup>r<sup>4</sup>r<sup>2</sup>, (तथा) छद् - - च्चय (याः) f, (तथा) छद् - - र्यय (ये) l.



15. And what relates to Puruṣa, they say, is his (*asya*); now all this (universe: *etat sarvām*) is related to Puruṣa<sup>a</sup>. Three gods are to be recognized as associated with him (*etasya*) in praise:—

चाङ्गर् hm<sup>1</sup>r, चाङ्गर् k, चाङ्गर् fb.—सर्वमेव तु hm<sup>1</sup>r, सर्वमेव ह fkr<sup>2</sup>, सात्त्वमेव तु b.—संस्तविकास्त्रयः hm<sup>1</sup>r, सस्तविकास्तु ये f, सस्तविकास्तवे k, सात्त्विकास्तयः b.

<sup>a</sup> Cp. above, i. 73.

16. (viz.) the Moon and Wind (*Vāyu*) and that which is regarded as the Year (*saṃvatsara*)<sup>a</sup>. Now some offer to him an oblation addressed to Sūrya and<sup>b</sup> Vaiśvānara.

यश्च संवत्सरं r<sup>1</sup>r<sup>4</sup>, पंच संवत्सरं fkr<sup>2</sup>, पंचमं वत्सरं hdm<sup>1</sup>br.—केचित्तु hm<sup>1</sup>r<sup>1</sup>fk, केचिद्धि b.—निर्वपन्त्य<sup>o</sup> hm<sup>1</sup>b<sup>1</sup>fk, निर्वपत्य<sup>o</sup> r, निर्वपति r<sup>1</sup>r<sup>4</sup>.—सौर्यं वैश्वानरं hm<sup>1</sup>b<sup>1</sup>fk (Nirukta vii. 23, last two lines), सौर्यं वैश्वानरं r.—इषिः hdrfk, विदुः b.—The end of the *varga* is here marked by ३ in hdbf, by ४ in m<sup>1</sup>, not at all in k.

<sup>a</sup> This line follows Nirukta vii. 11, line 3: *candramasā vāyunā saṃvatsarapeṭi saṃstavāḥ*. <sup>b</sup> Cp. Śaṅgurnāṣṭya on x. 88: *saurya vaiśvānariyam: sūryadevatyaṃ vaiśvānara-guṇāgni devatyam ca*.

#### 4. Sūrya and Vaiśvānara a form of Agni.

17. For (the hymn) addressed to Sūrya and Vaiśvānara<sup>a</sup> appears like ■ hymn of his (Sūrya's: *tat-sūktam*): (whether) ■ stanza, a hemistich, or a verse, or a couplet, or a triplet (is regarded).

तत्सूक्तम् hm<sup>1</sup>r<sup>1</sup>fk, न सूक्तम् br<sup>1</sup>r<sup>4</sup>.—इव hrfk, इह r<sup>1</sup>r<sup>4</sup>.

<sup>a</sup> RV. x. 88; see Sarvānukramapī and Śāyana's introduction to that hymn; cp. also above, i. 100, 102, and Nirukta vii. 23 and 24.

18. But by that expression containing the word 'head'<sup>a</sup> (his) praise is apparent. Here the identity of Sūrya, Vaiśvānara, and Agni appears.

प्रवादेन hm<sup>1</sup>r, प्रपादेन b<sup>1</sup>kr<sup>2</sup>, प्रयोजेत् r<sup>1</sup>r<sup>4</sup>.—दृष्टा मूर्धन्वता m<sup>1</sup>rb, दृष्टा मूर्धन्वता h<sup>1</sup>d, दिष्टा मूर्धन्ता f, दृष्टा मूर्धन्ता k.—सूर्यं वैश्वानरापीनाम् kr, सूर्यं वैश्वानरीरापीनाम् b, सौर्यं वैश्वानरापीनाम् hr<sup>1</sup>r<sup>4</sup>m<sup>1</sup>fr<sup>2</sup>r<sup>7</sup>.

<sup>a</sup> *Mūrdhanvatā*: that is in RV. x. 88. 5, 6, where Agni is described as being the head (mūrdhā), or standing at the head (mūrdhan) of the world; cp. Nirukta vii. 27.

19. Now the holding<sup>a</sup> (*harana*) of moisture in that (celestial) world (*amutra*) also by means of (his) rays—this is (his) function:

wherefore all beings fail to distinguish (him) very clearly by the eye.

हरणं तु रसस्यैतत्  $r(r^1r^4)$ , हरणं रस्मिभ्यास्व  $hr^3m^1fr^5r^7$  (°ण, °द्यि°  $f$ ), हिरण्यस्य-  
भ्यास्व  $k$  I have adopted the reading of  $r$ , against the weight of the MS evidence,  
because on the one hand *rasa* or a similar word is necessary (cp 1 68, ii. 6, iv 38),  
and, on the other, *rasmibhīh*, as coming at the end of the line, is superfluous here Its  
occurrence here also is doubtless an early corruption due to anticipation helped by the  
identity of the first syllable of *rasasya* and *rasmibhīh* —कर्मामुच च  $hr^3bfr^5r^7$ , कर्मणामुच  
 $r$ —येन नातिविजानन्ति  $hδr^3m^1r^2r^5r^7$ , येन नातिविजानाति  $bfk$ , यानीमानि च पश्यन्ति  
 $r$ —सर्वमूतानि  $br$ , सूर्यमूतानि  $hr^3m^1fkr^2r^5r^7$ . सूर्य°, the reading of most of the MSS,  
would be an easy corruption of सर्व°, partly owing to the  $ū$  of °मूतानि, and partly because  
सूर्य° would be in the mind of the copyist The expression सर्वमूतानि recurs in ii 31 But  
सूर्य मूतानि might have been the original reading —चक्षुषा  $hδr^3m^1bfr^5r^7$ , तेजसा  $r$

\* This word is probably meant to express the double phrase of the Nuruḥta (vu 11)  
*athānya karma rasādānam rasmbhīh ca rasādāhanam*, 'the taking up and holding of moisture  
with his rays.'

20. Now distinguishing correctly in the formulas this dis-  
tribution of these (three deities) which arises\* from (their different)  
powers and spheres,

विजानन्  $r^1r^4$ , विजानं  $b$ , विज्ञान  $hm^1k$ , विज्ञानं  $f$ , विज्ञाय  $r$ .

\* *Vākhūti-sthāna-sambhavam*, a bahuvrīhi, as in 1 104, but *vākhūti-sthāna-janma* in  
1 96 is a dvandva.

21. Teaching, studying, and reciting a formula (addressed to  
them), a man attains to the sphere of, to identity of world (and)  
intimate union with, these same (gods)

अध्यापयन्नधीयानो  $hm^1rfk$ , °यन्वीयान  $b$ —मन्त्रं विवानुकीर्तयन्  $m^1r$ , मन्त्रु विवानु-  
कीर्तयं  $b$ , सत्सु विवानुकीर्तयन्  $r^1r^4$ , मन्त्रं विवानुकीर्तयेत्  $fk$  (°येत् corr. to °यत्  $f$ ), मन्त्रे  
विवानुकीर्तयेत्  $hd$ —ख्यानं  $hm^1r$ , ख्यानं  $bfk$ —सालोक्यं  $r$ , सालोक्य  $hδkf$  (मा°  $f$ ), सार्क-  
लोक्य  $b$ —एव गच्छति  $Bhr^3m^1$ , अधिगच्छति  $r$ —The end of the *varga* is here marked by  
 $ḡ$  in  $hδbfm^1$ , not in  $k$

##### 5. Five names of Agni. Derivation of Agni, Dravṇodas, Tanūnapāt.

22 Now as to the hymns, the poets proclaim (in them) five  
names of Agni, twenty-six of Indra, and seven of Sūrya

मूत्रानि  $hδm^1r^2bfk$ , मूत्रेषु  $r^1r^4$ .—यद्भिश्चतिसु  $hδbr$ , °यतिः  $f$ , °यति  $m^1k$ .

23. The separate explanation, based on the function<sup>a</sup> (of the god), of each of these here, do ye listen to as duly stated by me in its entirety.

<sup>a</sup> With *ṛīthān-nīrvacanaṃ karmajam* cp. *vibhūgaye vibhūtt-sthāna-saṃbhavam* in 20.

24. Because he was born at the beginning (*ag-re*) of beings, and because he is a leader (*agra-ñi*)<sup>a</sup> at the sacrifice, or (because) he unites (his) body (*aṅgaṃ saṃ-nī*)<sup>b</sup>, he is praised by sages under the name of 'Ag-ni.'

अग्रिरे hm<sup>1</sup>r, अग्रिरे bfk.—संनयते m<sup>1</sup>fk, सन्नयते hrb, सन्तिष्ठते r<sup>1</sup>r<sup>4</sup>.—चांगं hdm<sup>1</sup>, वार्गं fk, चांगं b, चाये r<sup>1</sup>r<sup>4</sup>.

<sup>a</sup> These three etymologies are practically identical with those of Nirukta vii. 14: *agrañir bhavati, agraṃ yajñeṣu prañiyate, aṅgaṃ nayati saṃnamamānaḥ*; cp. above, i. 97.

<sup>b</sup> *Saṃ-nayate* is doubtless meant to correspond to Yāska's *nayati saṃ-namamānaḥ*.

25. Kutsa<sup>a</sup> observing the action by which he bestowed<sup>b</sup> *draviṇa*<sup>c</sup>—wealth or<sup>d</sup> strength—proclaimed him as Draviṇo-das (1).

वापि hm<sup>1</sup>r<sup>1</sup>fk, वा b, वीव r<sup>1</sup>r<sup>4</sup>.—प्रायच्छ्विन r, प्रायच्छ्विन f, प्रायच्छ्विन hdm<sup>1</sup>, प्रायच्छ्विन k, प्रयच्छ्विन br<sup>1</sup>r<sup>4</sup>: cp. RV. i. 96. 8 प्र थंसत् (indicative aorist in form, but injunctive in sense).

<sup>a</sup> In RV. i. 96. 8.

<sup>b</sup> The *ā* in the majority of MSS. seems decisive in favour of *prāyachad* as against *prayached*.

<sup>c</sup> Cp. Nirukta viii. 1: *dhanam draviṇam ucyate*

... *balam vā draviṇam*. <sup>d</sup> Though *vāpi* gives one syllable too much to the line, it is probably original, as the rhythm at the end of the pāda is normal (— — —), the two syllables at the beginning (*dravi-*) taking the place of one long one. For analogous irregularities in the Mahābhārata, see Hopkins, *The Great Epic of India*, p. 52.

26. This (terrestrial) Agni is Tanūnapāt (2). For that (celestial) Agni is *tanu* from *tanana* (extending): from him the middle (Agni) was born, then from the middle one, in (his proper) place, this (terrestrial) one<sup>a</sup>.

तननात्तनुः fr, ततनात्तनुः m<sup>1</sup>, तनना तनुः k, तनात्तनुः h, ततरात्तनुः h, तपसा तनुः r<sup>1</sup>r<sup>4</sup>.—वञ्जे hm<sup>1</sup>r, यञ्जे bfk.—स्वानोदयं hm<sup>1</sup>r, स्वानोदयं f, स्वानोदयं kr<sup>2</sup>, यव h, यद्येव r<sup>1</sup>r<sup>4</sup>.—The end of the *varga* is here marked by *y* in hdm<sup>1</sup>bfk.

<sup>a</sup> Cp. below, iii. 64.

#### 6. Narāśansa, Pavamāna, Jātavedas.

27. The poets call an immediate<sup>a</sup> descendant (*prajām*) grandson (*napāt*), and this (terrestrial) Agni is the grandson<sup>b</sup> of that (celestial) one; hence he is Tanūnapāt.

अनन्तरं  $hbr^5r^7fk$ , अनन्तरं  $dr$ .—छपखवः  $hrb$ , छपखवः  $m^1$ , धूपखचः  $fk$ —अमुप्य  $hm^1r$ , अमुच्य  $b$ , अमुध्य  $r^2$ , अनुध्य  $fk$

\* This expression is borrowed from Nirukta viii 5 *napād uti anantarāyāh prayāyā nāmadheyam* 'Next after a son' is evidently the meaning here of *anantara* <sup>b</sup> Yāska also explains *Tanūnaspāt* as a 'grandson,' but in a different sense (cow, milk, sacrificial butter), as the word, according to him, designates the *ajya*. He also quotes Śākapūni's divergent explanation of *Agni* as a 'grandson' (atmospheric waters, plants, *Agni*)

28. Because he is individually (*prthaktvena*) lauded (*śams*) by men (*nr*)<sup>a</sup> combined at the sacrifice, therefore poets praise this (*Agni*) as *Narāśamsa* (3) in *Āpri* hymns

पुयत्नेन  $hdm^1f$ , पुयत्नेन  $kr$ , पुयत्नेन  $b$ —समासेषु  $hr^3fm^1kr^2r^5r^7$ , समसेषु  $b$ , समसेन  $r$ —यद्दस्यते  $m^1b fk$ , यद्दस्यते  $hd$ , यद्दस्यते  $r$ , यद्दस्यते  $r^1r^2(r^4?)$ —कारवः  $hdm^1r b fk$ , सूरयः  $r^1r^4$

\* This is evidently based on Śākapūni's explanation of *Narāśamsa* as *Agni* (Nirukta viii 6) *narāś prāśasyo bhavati*. Kāthakya's explanation of *Narāśamsa* = sacrifice (*yojā*) is given below, iii. 2

29. And again because the terrestrial *Agni* purifies (*punāti*) this universe, therefore he is praised by hermit seers as (the Purifier)<sup>a</sup> *Pavamāna* (4)

पुनाति  $hr$ , पुति  $b$ , जानाति  $fkr^2$ .—य च  $hm^1r$ , य च  $fkr^2$ , यवः  $b$ —वेदानसर्पि-  
मिक्षेन  $hm^1r$ , वेदानसर्पिमिक्षेन  $b$ , वेदानसर्पिमिक्षेन  $r^2$ , वेदानसर्पिमिक्षेन  $k$ , वेदान-  
सर्पिमिक्षेन  $f$ . This sloka is omitted here, but added after 31, in a somewhat altered form, by  $r^1r^4$ .

\* Cp above, i. 66.

30. Again, because when born (*jāta*) he knows (*veda*) beings, he is spoken of as *Jatavedas* (5), and because he became one in whom knowledge (*vidyā*) was produced (*jāta*), or (because) when born (*jāta*) he knows (*adhi-ṛetti*) wealth ;

आतवेदाय ऋष्यते  $hm^1rfk$ , जातं वेदाय विद्यते  $b$ , जातयेद्वाय विद्यते  $r^1r^4$  (cp  
i. 92)—यद्वेष  $hm^1kr$ , यद्वेष  $b$ , यद्वेष  $r^1r^4$ —जातवेदो  $hm^1r$ , जातवेदो  $b fk$ , जातं वेदो  
 $r^1r^4r^7$ —वित्तं  $hr^3m^1br^2r^5$ , वित्तं  $f$ , वित्तं  $k$ , वित्त्वा  $r$ —धिवित्तं वा  $hm^1rb$ , धिवित्तं वा  
 $fk$ , य वित्तं वा  $r^1r^4$ .

31. or because when born (*jāta*) again and again he is known (*vidyate*) by all beings, therefore he, as the *Indra* of the middle part (of the universe)<sup>a</sup>, is praised as *Jātavedas*<sup>b</sup>.

जातः  $hm^2r$ , जातं  $k$ , जातां  $bfr^1r^4$ .—मध्यमाग्निद्वौ  $hr^3m^1bfr^2$ , मध्यमाग्निद्वौ  $r$ .—  
After this (31) śloka,  $r^1r^4$  add 29 in the following modified form:

पुनाति यदिदं विश्वं ह्येषोऽग्निः पार्थिवोऽप्सु सन् ।  
वेदानसाश्रितैस्सप्तपचमान इति सुतः ॥

The end of the *varga* is here marked by ६ in  $hbfrk$ , not in  $m^1$ .

<sup>a</sup> Op. above, i. 99, where a hymn to Jātavedas means one addressed to the Middle Agni; ep. also i. 67. <sup>b</sup> Two etymologies of Jātavedas have already been given in i. 92, *jāto vidyate* and *jātair vidyate*, the former being identical with the fourth given in ii. 30, 31. There are thus five which correspond more or less to the five given in Nirukta vii. 19: three of these, *jātavidya*, *jātavitā*, *jāte jāte vidyate*, are followed by the second, third, and fourth in the above two ślokas (30, 31), another, *jātāni veda*, is partially followed by the first, while the fifth, *jātāni . . . napa viduh*, is followed by the second in i. 92 (*jātair vidyate*).

#### 7. The twenty-six names of Indra: Vāyu, Varuṇa, Rudra, Indra.

32. But because he, in a most subtle form, abides in the air as the one pervading (*vyāpya*) the three (worlds), the seers adoring (him) by reason of this function, called him Vāyu<sup>a</sup> (1).

यत्तु चीन्  $hfr$ , यत्तु चीन्  $m^1$ , यत्तु चीन्  $k$ , यत्तु चीन्  $br^2r^6$ , यत्तन्वा  $r^1$ , यत्तन्वा  $r^4$ .—  
चन्तः  $hm^1r$ , चन्त  $b$ , चन्तं  $f$ , चन्ति  $r^3kr^2r^6r^1$ .

<sup>a</sup> Vāyu comes first in the Naighaṇṭuka (v. 4) in the list of the deities of the middle sphere: ep. Nirukta x. 1, and Roth, Erläuterungen, p. 134. Twenty-three of these twenty-six names (the first eight in the same order) occur among the thirty-two of Naighaṇṭuka v. 4, the three others appearing in Naighaṇṭuka v. 5. Op. above, i. 122-129.

33. But because with concrete moisture he alone covers (*vr̥ṇoti*)<sup>a</sup> these three (worlds), the singers in their praises speak of him, by reason of this faculty, as Varuṇa (2).

चीषीमान्यावृषोत्येको  $hm^1rbfk$ , चीनिमान्यावृषोत्सोकान्  $r^1r^4$ .—तदेनं  $bfr$ , तदेनं  $hm^1$ .—श्रतया  $hrbfrk$ , श्राङ्गः  $m^1$ .—रूपप्लवः  $hm^1rb$ , प्लवः  $f$ , पराय च  $k$ , तु कारवः  $r^1r^4$ .

<sup>a</sup> This follows the etymology of Nirukta x. 3: *varuṇo vr̥ṇōtī satah*.

34. Because he roared (*arodit*)<sup>a</sup> in the air, giving rain with lightning<sup>b</sup> to men, therefore he is highly praised by four seers<sup>c</sup> as Rudra (3).

अरोदीद्  $hm^1rfrk$ , रोक्ष्यन्  $r^1r^4$ .—विबुद्धिं ददन्नुषाम्  $hm^1r$ , विबुद्धिमदानुषाम्

fk, विबुद्धिदिरदानृणाम् r<sup>1</sup>r<sup>4</sup>.—इत्यभिसंजुतः hm<sup>1</sup>rk, (ब)द्रत्यभिसंजुतः f, इत्यभिधीयते r<sup>1</sup>r<sup>4</sup>—This śloka (34) is omitted in b.

\* This is one of the etymologies of Indra given in Nirukta x. 5: yad arodit tad rudrasya rudratvam iti hāndravikam. Yāska remarks that the name may also be derived from the root ru <sup>b</sup> Cp vātavṛṣṭi, 'rain with wind.' <sup>c</sup> That is, by Kanva (i. 43), Kutsa (i. 114), Grtsamada (ii. 33), and Vasuṣṭha (vii. 46).

35. And having become the established (source of) life of the four kinds of beings, he rules (iṣṭe) over this universe; therefore he has been named Indra (4).

इष्टे h d, इष्टे m<sup>1</sup>r, इति f b, इत्ति k.—सर्वस्य hm<sup>1</sup>r, सत्वस्य fk, सर्वस्य b.—स स्युतः hm<sup>1</sup>rbf, संस्युतः k—Śloka 35 comes before 32 (that is, at the beginning of the *varga*) in bfk. It is omitted in r<sup>1</sup>r<sup>4</sup>.

36. Because he, associated with the Maruts, at the (proper) time bursts open (dr̥ṇāti) refreshment (vrām)<sup>a</sup> in the sky, accompanied with great roar, therefore the seers called him Indra.

इरा इयाति hm<sup>1</sup>rb (=Nirukta x. 8), इरा ददाति r<sup>1</sup>r<sup>4</sup> (इरा ददाति is the second derivation in Nirukta x. 8), इरा इयाति f, इरा ददाति k.—ध्रुवन् hrb, ध्रुवन् fk—रवेण hm<sup>1</sup>rb, रौरवेण fk—The last pāda in m<sup>1</sup> is तेनेद् इति स स्युतः repeated by mistake from the last śloka—The end of the *varga* is here marked by ⊙ in hm<sup>1</sup>bf, not in k

<sup>a</sup> This is identical with the first of several etymologies given in Nirukta x. 8

8. Parjanya, Bṛhaspati, Brahmanaspati, Ksetrasya pati, Eta.

37. Because he alone endows (prārjayati)<sup>a</sup> this earth at the (proper) time with moisture produced from the sky, therefore the seers Atri<sup>b</sup> and the son of Urvaśī<sup>c</sup> (Vasiṣṭha) speak of him as Parjanya (5)

यदिमां hm<sup>1</sup>, यदिमा fk, यदिमा b—प्राञ्जयत्येको hm<sup>1</sup>, प्राञ्जयत्येक fk, प्राञ्जयत्येक b—चर्यो h d r, चर्यो r<sup>1</sup>r<sup>4</sup>, च चर्यो f, चर्यो b, चर्यिस् m<sup>1</sup>.

<sup>a</sup> The four etymologies of Parjanya given in this and the following śloka are identical with Yāska's in Nirukta x. 10 parjanyaḥ tṛper ādyantavapariṭasya tarpayitā janyaḥ, parajetā rā janayitā rā, prārjayitā rā vasūśām. <sup>b</sup> As composer of the Parjanya hymn, v. 83

<sup>c</sup> Vasiṣṭha, several times thus referred to by his metonymic (e.g. ii. 44. 156, iii. 56; cp v. 149, 150), is the author of the other two Parjanya hymns, vii. 101, 102.

38. Because he gladdens (*tarpayati*) the worlds, and because he is genial (*janya*)—friendly to the people (*jana*)—(or because he is) = supreme (*para*) conqueror (*jetā*) or generator (*janayitā*), therefore (Kumāra) Āgneya<sup>a</sup> sang (of him as Parjanya).

तर्पयत्येव यल् hm<sup>1</sup>r, तर्पयंतिष्वयं fk, तर्पयव्यंपव्यं b.—लोकान् hfk, लोकान् m<sup>1</sup>r, लोकां b.—परो जेता hm<sup>1</sup>rb (Nirukta x. 20), पुरो जेता fkr<sup>2</sup>.—यद्वाभेयस्ततो bfk, यद्वाभेयस्ततो r<sup>3</sup>m<sup>1</sup>, यद्वाभेयस्ततो r, यद्वाभेयास्तुस्ततो b, यद्वाभेयास्तुतो d.—38 is omitted in r<sup>1</sup>r<sup>4</sup>.

<sup>a</sup> As the alternative author of vii. 101, 102: cp. Ārṣānukramaṇī on those hymns: *agniputraḥ kumāro vā vasiṣṭho vā svayaṇṇa munīḥ*, and *Sarvānukramaṇī: ete kumāra āgneyo 'paśyad vasiṣṭha eva vā vṛṣṭikāmaḥ*.

39. Because he protects (*pāti*) the two great (*bṛhat*) worlds, the middle and the highest, he is, by reason of this great function, lauded as Bṛhaspati<sup>a</sup> (6).

बृहता hm<sup>1</sup>r, बृहन्ति fkr<sup>2</sup>, बृह्य b.—°तिरिचितः b, °तिरितीहितः hdm<sup>1</sup>r, °तिःरि-  
हिततः i, °ति इतीरितः k.

<sup>a</sup> Cp. Yāska's etymology (Nirukta x. 11): *bṛhaspatir bṛhataḥ pātā pālayitā vā; bṛhataḥ* being explained by *Durga na mahato asya jagata udakasya vā*. Cp. ii. 3: *bṛhatas patinā*.

40. Speech is Brahma and truth is Brahma, this whole world is Brahma; therefore Śaunahotra<sup>a</sup> (Gr̥tsamada) praising sang (of him) as protector (*pātāram*) of Brahma<sup>b</sup> (i. e. as Brahmanaspati, 7).

वाग् b, वाक् hm<sup>1</sup>rfk.—पातारं hm<sup>1</sup>r, पानानां fk, पातीमां b.—ब्रह्मणस् hm<sup>1</sup>r, ब्राह्मणास् fb.—°होच सुवज् h, °होचः सुवन् r, °होच सुवं b, °होच सुवन् m<sup>1</sup>, °होचं स्तवं fk.—This śloka (40) omitted in r<sup>1</sup>r<sup>4</sup>.

<sup>a</sup> In RV. ii. 23-26. <sup>b</sup> Nirukta x. 12: *brahmanaspatir brahmanāḥ pātā vā pālayitā vā*.

41. Because he entered into the earth (*kṣītau*)<sup>a</sup> at the (proper) seasons, distributing food to the nations<sup>b</sup> (*kṣītibhyaḥ*), therefore Vāmadeva<sup>c</sup>, praising (him), calls him 'Lord of the Field' (8).

अन्नं hm<sup>1</sup>, अन्नं d, अन्नं r<sup>3</sup>, चर्यां r. The reading of 41<sup>ab</sup> in the text is that of hdm<sup>1</sup>r (presumably r<sup>3</sup>, as r<sup>1</sup>r<sup>4</sup> omit this line here); this form of the line is added by bflkr<sup>2</sup>r<sup>1</sup>r<sup>4</sup> after 60<sup>ab</sup> (see v. r. there), instead of it bfk, and in addition to it (= r<sup>2</sup>; omitted in r<sup>3</sup>r<sup>6</sup>), have here—

ददाति यद्दसन्तर्त्ता चेत्ते य वरजं पुनः । bfk  
ददाति यदि सञ्ज्ञेचे त्वृतावम्बरं पुनः । r

which probably represent—

ददाति यदसन् चेच्च लुतावम्बरजं पुनः ।

वामदेव  $hm^1 bfk$ , वामदेवः  $r$ , पाकदेव  $r^1 r^4$ .

<sup>a</sup> Nirukta x 13 *ṽsetrasya patih ksetram ksīyater nscūsakarmanas, tasya pātā vā pālayitā vā.* <sup>b</sup> The amended form of this line as found in some of the MSS (see critical note above) would mean 'because dwelling in the field he again in due season gives rain.' <sup>c</sup> In RV. iv 57

42. Because he declared him who, connected with the middle world, is to be seen by the mind (only), with truth (to be) in truth (*satya*)<sup>a</sup>, the same (*Vāmadeva*) praised him as *Rta*<sup>b</sup> (9).

मनसेमं  $hm^1 bfk r^1 r^4$ , मनसेयं  $r^2$ , मनसोम  $r^3$ .—तु यद्दृश्यं  $h d r$ , तु यद्दृश्यं  $m^1 b$ , तु माद्दृश्यं  $f k r^2$ , इमं दृश्यं  $r^1 r^4$ .—शंसत्  $hm^1 f r$ , सशत्  $k$ , संसं  $b$ —सत्येन सत्ये वै  $h r b$ , सत्येन संत्ये वै  $f$ , सत्येन संत्ये चे  $k$ , सत्ये सद्ये च  $m^1$ .—स एष  $hm^1 r b f k$ , च एष  $r^5 r^7$ —<sup>c</sup>नृत्तम्  $hm^1 r b f k$ , <sup>d</sup>नृत्तिः  $r^1 r^4$ .—The end of the *varga* is here marked by ८ ११  $h d m^1 b f k$

<sup>a</sup> *Rta* is explained in Nirukta iv 19 as *satyam vā gayānam vā* Cp also Śāyana on RV. iv 23 8 <sup>b</sup> RV iv 23 8 (in illustration of *rta*) is commented on by Yāska in Nirukta x. 41 cp Roth, Erläuterungen, on this passage

### 9. Vāstospati, Vācaspati, Aditi, Ka, Yama.

43. And by his magical power he abides in the air with internal moisture<sup>a</sup> shed with thunder · hence he (*Vāmadeva*) again<sup>b</sup> spoke of him (as such in) 'the call of *Rta*' (*rtasya ślokaḥ*)<sup>c</sup>.

रवेणान्तरसिः चिन्नि.  $h d m^1 r$ , रवेणान्तरसि चिन्नि  $b$ , रवेणान्तरसि चिन्नि  $f k$ , रसं चिन्ती रवेणान्ती  $r^1 r^4$ .—स्थिती व्योम्निय  $h f r$ , स्थिती व्योम्निय  $m^1 k$ , स्थिती व्योम्निय  $b$ —अतस्य श्लोकं  $hm^1 r f b$ , अतस्य श्लोक  $k$ .—इत्येष  $hm^2 r b$ , इत्येषा  $f k$ —पुनश्चिन्  $hm^2 r b$ , पुनश्चिन्  $f$ .

<sup>a</sup> With reference to the meaning 'water' (Nirukta ii 25 *ṽtam ity udakanāma*); cp below, u 50 <sup>b</sup> That is, first in the sense of 'truth' (*satya*), now in the sense of 'water' (i.e. cloud-water, lit 'internal fluid'. *antārasa*) <sup>c</sup> RV. iv. 23 8<sup>o</sup> see Nirukta x. 41.

44. But because (being in the) middle (sphere) he granting an abode (*īāstu*) to the world, protects<sup>a</sup> (it), therefore the son of *Urvaśi* (*Vasistha*) proclaims him (to be) *Vāstospati* (10) in four (formulas)<sup>b</sup>.

प्रयच्छन्  $r$ , प्रयच्छन्  $h d$ , प्रयच्छन्  $m^1$ , प्रयच्छ  $b$ , प्रयच्छ  $f k$ .—मध्यमः  $hm^1$ , मध्यमस्य



bkr (cp. critical note on i. 92 : *jātaḥ san* and *jātasya*).—वास्तीप्यति hkr, वास्तीःप्यतिः k, वास्तीप्यति f, वास्तीः पति b.

■ Nirukta x. 16 : *vāstospatir* : *vāstu vasater nivāsakarmayas, tasya pātā vā pālayitā vā*.  
 b RV. viii. 54. 1-3. 55. 1. *Caturbhīḥ*, here and in some other passages of the BD. (see Index of Words), refers to stanzas, not hymns. *Mantraik* is perhaps to be supplied here, not *ṛgbhīḥ* : but see vi. 41, where *ṛgbhīḥ caturbhīḥ* actually occur in juxtaposition.

45. Since the Vedas are learned with speech (*vāc*), (and) the metres there (are recited) with speech, and moreover speech is this universe, therefore (he is) praised as 'Lord of Speech' (11) <sup>a</sup>.

वाचा वेदा hm<sup>1</sup>rb, वाचो वेद f, वाचो वेदे k.—This śloka (45) is omitted in r<sup>1</sup>r<sup>4</sup>.

■ Nirukta x. 17 : *vācaspatir*. *vācaḥ pātā vā pālayitā vā*.

46. And because he abides (in the) middle (sphere) surrounding (the world) <sup>a</sup>, not afflicted (*dīna*) on any side, therefore the seer Rāhūgaṇa Gotama <sup>b</sup> proclaims him as Aditi <sup>c</sup> (12).

न कुतश्च hm<sup>1</sup>, न कुतश्चैव r<sup>1</sup>r<sup>4</sup>, कुतश्चैव b, न कुतश्चैव rkr<sup>2</sup>.—गोतमो r<sup>1</sup>r<sup>4</sup>bm<sup>1</sup>, गीतमो hkr. Cp. critical note on i. 68.

<sup>a</sup> Cp. RV. x. 90. 1 : *sa dhūmim vivrato vṛtvāttīṣhat*. <sup>b</sup> In RV. i. 89. 10 (Nirukta iv. 22, 23). <sup>c</sup> Nirukta iv. 22 : *aditir adinā devamātā*.

47. But because he is a protection to creatures, desiring (their) *ka*—happiness (*sukha*) <sup>a</sup>—in his heart, therefore the seer Hiranyagarbha <sup>b</sup>, adoring <sup>c</sup> (him), spoke of him as Ka (13).

यच्छर्म hm<sup>1</sup>fr<sup>2</sup>r<sup>3</sup>, यच्छर्म b, यच्छत r, यद्धर्म k.—कमिच्छन्मनसा सुखम् hm<sup>1</sup>r<sup>2</sup>r<sup>5</sup>, कमिच्छ मनसा सुखम् bfk, एष वीरः शिवः सुखः r.—तेनैवम् hm<sup>1</sup>r, तेनैवम् bfk.—अर्चन्नुवाच कम् b, अर्चतु वाचकम् r, अर्चतुवाच कम् f, इच्छन्नुवाच कम् hm<sup>1</sup>r<sup>3</sup>r<sup>6</sup>r<sup>7</sup>, एव तु वाचकम् kr<sup>2</sup>.

<sup>a</sup> *Sukha* is one of the three explanations of *ka* given in Nirukta x. 22 : *kaḥ kamano vā kramaṇo vā sukho vā*. <sup>b</sup> The reputed seer of RV. x. 121 ; see Ārṣṇukramaṇī x. 59 and Sarvānukramaṇī on x. 121. <sup>c</sup> Cp. *arcantaḥ* in ii. 32.

48. He giving <sup>a</sup> (*prayachan*) offspring here, and gathering (them) goes forth <sup>b</sup> (to the other world) : therefore the seer Yama <sup>c</sup> calls him, the son of Vivasvat <sup>d</sup>, Yama <sup>e</sup> (14).

प्रजाः hr<sup>3</sup>m<sup>1</sup>br, प्रजां fk.—प्रयच्छन् hr<sup>3</sup>m<sup>1</sup>r<sup>2</sup>, प्रयच्छन् bfk, प्रयच्छति r, नियच्छन्निः r<sup>1</sup>r<sup>4</sup>.—संगृहीत्वा hr<sup>3</sup>m<sup>1</sup>r<sup>6</sup>r<sup>7</sup>, संग्रहीत्वा fk, संग्रहीत्वा b, संग्रहीत्वा r.—प्रयाति hr, ह याति

bk ह यानि f ह यानि r<sup>4</sup> — यमो यमम् r<sup>1</sup>r<sup>4</sup>, यमा मु b यदो पमा f पदो पमा k  
 पुनर्यमम् hm<sup>1</sup>r — The end of the *varga* is here marked by e in hm<sup>1</sup>bfk

<sup>a</sup> Nirukta x 19 *yamo yachati safah* <sup>b</sup> Cp RV x 14 1 (commented on in  
 Nirukta x 19) *pareyivamsam sangamanam jananam* <sup>c</sup> The reputed seer of RV  
 x 14 cp Ārsanukramanī x 6 and Sarvanukramanī on x 14 <sup>d</sup> RV x 14 1 *va-*  
*vasvataṃ yamam* <sup>e</sup> Cp Nirukta x 20 *agnir api yama ucyaṭe*

### 10 Mitra, Viśvakarman, Sarasvat, Vena, Manyu

49 Because all men making (*mitrikriya*) a friend (of him)  
 worship him, therefore Viśvamitra<sup>a</sup> himself praising (him) calls  
 him 'Mitra'<sup>b</sup> (15)

मित्रो ह्यत्र hm<sup>1</sup>bfr मित्र ह्यत्र r<sup>1</sup>r<sup>4</sup> — यदिन् hm<sup>1</sup>r यदिन् fkr<sup>2</sup>, यदिते r<sup>1</sup>r<sup>4</sup>

<sup>a</sup> In RV iii 59 1 (commented on in Nirukta x 22) <sup>b</sup> That is, 'Friend None  
 of the three etymologies given in Nirukta x 21 is here followed

50 Because at the close of the hot months he refreshes the  
 earth with water (*rita*)<sup>a</sup>, creating the activity<sup>b</sup> (*harma*) of every  
 thing (*visvasya*) therefore he (is called) Viśvakarman (16)

निदाघमासात्त्रिगमे m<sup>1</sup>r निदाघमासात्त्रिगमे hd निदाघमासात्त्रिगमे lk निदाघमा  
 सात्त्रिगमे b — यदृतेनाचति चितिम् hm<sup>1</sup>rbb (चति f) यदृतेनाचति चति kr<sup>2</sup>, यदि सेना  
 यधीचिन् r<sup>1</sup>r<sup>4</sup> — जनयन् hm<sup>1</sup>r जनय b जयत् f जनयत् k — तेन स hm<sup>1</sup>rbbfk तेन तु  
 r<sup>1</sup>r<sup>4</sup>

<sup>a</sup> Cp above n. 43 <sup>b</sup> Cp Nirukta x 25 *vīśvakarma sarvasya karta*

51 Because he has lakes (*sarāmsi*) full of ghee in the three  
 worlds, (the seer)<sup>a</sup> proclaims (him) as 'Sarasvat'<sup>b</sup>, (while) Vāc  
 (speech) they call Sarasvatī<sup>c</sup>

यत्त्रिपु m<sup>1</sup>dr यत्त्रिपु hfk यत्त्रिपु b — इति माह hm<sup>1</sup>rff इति प्राण b (cp iv 39)  
 इतीमन्तु r<sup>1</sup>r<sup>4</sup> — वाच माह सरस्वतीम् all except r<sup>1</sup>r<sup>4</sup> which read दीध्यन्मीर्वशी, i e  
 दीर्घतमीर्वशी

<sup>a</sup> That is Vasistha in RV iii 96 4 6 one of these three stanzas being quoted by  
 Yāska (Nirukta x. 24) for Sarasvat but without explanation <sup>b</sup> Yāska, Nirukta x 24  
 does not explain Sarasvat, merely remarking *sarasvat vyakhjataḥ* This must refer to  
 ii 23 where Sarasvatī is stated to be a name of Vāc (voice) RV vi 61 2 being quoted  
 as an example of Sarasvatī as a river, while examples of her as a goddess (*madhyasthana*  
*strī*) are deferred to Nirukta xi 25-27 <sup>c</sup> 5<sup>1</sup>cd = iv 39<sup>cd</sup>, except that in the latter  
 passage प्राणो takes the place of माह Curiously enough b has in the present passage

the reading प्राणं which we should at first sight expect in iv. 39 (cp. notes on that śloka). The reading of r<sup>1</sup>r<sup>4</sup> refers to the only two seers who mention Sarasvat, Dīrghatamas in RV. i. 164. 52 and Vasīṣṭha in RV. vii. 96. 4-6.

52. Because being their life (*prāṇa*) he moves<sup>a</sup> (*venati*)—abides—in them, therefore the seer named Vena Bhārgava<sup>b</sup> here calls him Vena (18).

अद्वेनत्वेषु b m<sup>1</sup>r<sup>3</sup>, अद्विनत्वेषु b, अद्विनत्वेन्दु r<sup>5</sup>r<sup>1</sup>, अद्वितत्वेह r, omitted in fk.—आहर्षि-  
र्वेनी h m<sup>1</sup>r, आहर्षं वेनो fk, आहर्षवेनो b, आहर्षन्वेनो r<sup>1</sup>r<sup>4</sup> (cp. ii. 47).

<sup>a</sup> Yāska, Nirukta x. 38, explains Vena as derived from the verb *ven* in the sense of 'to desire': *venateṣṣ kāntikarmāṇaḥ*. This verb is one of the *kāntikarmāṇaḥ* in Naighaṇṭuka ii. 6; it also occurs among the verbs of motion (*gatikarmāṇaḥ*) in Naighaṇṭuka ii. 14. Cp. Roth, Erläuterungen, on Nirukta x. 38. <sup>b</sup> The reputed seer of RV. x. 123, the first stanza of which is explained by Yāska in Nirukta x. 38. Cp. Āṛṣṇukramaṇi x. 60: *veno nāma bhṛgoḥ sutaḥ*.

53. Primaeval (*agraja*) Heat<sup>a</sup> (*tapas*), desiring (*abhimatya*)<sup>b</sup>, created him month after month: therefore Manyu Tāpasa<sup>c</sup> calls him 'Manyu.'

मास्त्रेनम् h m<sup>1</sup>r, मास्त्रेनां bfk, मास्त्रीनां r<sup>1</sup>r<sup>4</sup>.—अभिमत्त्वं m<sup>1</sup>br, अभिमत्त्वं hr<sup>3</sup>, अभि-  
चत्त्वं fkr<sup>2</sup>, अनितत्त्वं r<sup>1</sup>r<sup>4</sup>.—तपोऽयवः r<sup>1</sup>r<sup>4</sup>, ततो वज्रं k, ततो व्रजं fb, ततो व्रजन् h m<sup>1</sup>r.  
—मन्वुरित्या<sup>c</sup> b fkr, मन्वुमित्या<sup>c</sup> h m<sup>1</sup>.—The end of the *varga* is here marked by १० in m<sup>1</sup>bfk, not in h d.

<sup>a</sup> My reasons for adopting the emendation *tapo 'grajam* are the following. *Tapas* would account for the patronymic form *tāpasa* in the name of the Rishi invented from the contents of the two hymns RV. x. 83, 84, where Manyu is frequently addressed and connected with *tapas* (83. 2, 3), and might thus be called *manyu tāpasa*. *Tapas* is the starting point of creation in some of the cosmogonic hymns of the RV. (x. 190. 1; x. 129. 3), whence desire, *kāma* (cp. *abhi-matya*), came into being, the first seed of *manas* (cp. *manyu*); and *tapas* is identified with *svayambhu brahma* and called the 'first marvel,' TB. iii. 12. 3<sup>1</sup> (cp. Ved. Stud. iii, p. 129). *Manyu* in x. 84. 1 (also 83. 3) is identified with *Iandra* (the middle Agni), and Agni in RV. x. 52. 3 is said to be born month after month (*jāyate māsi māsi*, cp. *sarje māsi māsy enam*). Thus *Manyu Tāpasa* would be the deity as well as invented Rishi, though these are regarded as distinct (there being no *ātmatava* here), as *Yama* in 48, *Vena* in 52, *Turkṣya* in 58, *Mṛtyu* in 60. Dr. Sieg, with whom I corresponded about this passage, wished (with r<sup>1</sup>r<sup>4</sup>) to read *tapo 'grajah*, 'the eldest born of *Tapas*' (= *Manyu Tāpasa*), but the meaning seems to me impossible. The MSS. constantly confuse *anusvāra* and *visarga*; for instance, in ii. 60 where, in the case of the analogous emendation *सृत्तम्*, nearly all the MSS. have *visarga* for *anusvāra*. Again, *vrajam* (fb) is very close to *grajam*.

<sup>b</sup> Yaska (x 29) derives Manyu from man also though without explaining why he is so called *manyur manyater d'pikarmanah krodhakarmano vadhakarmano va* <sup>c</sup> Manyu Tāpasa is according to Arsanukramani x 33 and the Sarvanukramani on x 83 the seer of RV x 83 84 The first stanza of the latter hymn is commented on by Yaska Nirukta x 30

### 11 Asunīti, Apam napat, Dadhukrā, Dhatr, Tarkṣya

54 Because at the time when beings die he alone leads (*nayati*) (their) spirits<sup>a</sup> (*asun*), therefore he is spoken of as Asunīti (20) by Śrutabandhu<sup>b</sup> who praises (him)

नयत्यसून् hm<sup>1</sup>r पयत्यसौ ik पय त्यसौ b—सुवता द्युतवन्धुना hm<sup>1</sup>r सुवता सुत  
वन्धुना b सुवताता सुलवधुना f सुवताता सुतवधुना k

<sup>a</sup> Nirukta x 39 *asunī r asun nayati* <sup>b</sup> The reputed author of RV x 59 the fifth stanza of which is commented on in Nirukta x 40

55 At the end of the hot months (his) birth takes place in (their) midst<sup>a</sup> therefore the seer Grtsamada<sup>b</sup> (in) praising (him) calls him Child of Waters<sup>c</sup> (21)

मासातिगमे b m<sup>1</sup>r मासानिगमे bfk—मध्ये भवत्यपाम् hm<sup>1</sup>r मध्ये स्र यत्त्वपाम्  
r<sup>1</sup>r<sup>4</sup> मध्ये स्रस्र पत्यया ik मध्य स्र पत्यया b—गृत्समद् सुवन् m<sup>1</sup>r गृत्समद् सुवन् b  
गृत्समद् स्रवन् ik गृत्समद् सुव b गृत्समदत्त्वपाम् r<sup>1</sup>r<sup>4</sup>

<sup>a</sup> Cp *apsv antar* in RV x 30 4 commented on in Nirukta x 19 not in the middle (sphere)<sup>1</sup> as one would otherwise be inclined to translate from the use of *madhyamah* in ii 44 and *madhyadhagendraḥ* in ii 31 <sup>b</sup> In RV ii 30 (cp Nirukta x 19) <sup>c</sup> Cp Nirukta x 18 *apsv napat tanunaptra vyakhyataḥ* see above ii 27

56 Because supporting (*a-dadhat*) the mass of waters contained in the atmosphere<sup>a</sup> for eight months, he roars<sup>b</sup> (*krandati*) frequently in (their) midst, therefore he is described as Dadhukra (22)

गर्माघम् m<sup>1</sup>r bf गर्माघम् k—आदधत्सो m<sup>1</sup>r आदधत्सो hd आदधद्यो f ऋतो  
k माधत्सो b आहरत्सो r<sup>1</sup>r<sup>4</sup>—56<sup>d</sup> om tted in ik—क्रन्दत्य<sup>o</sup> hm<sup>1</sup>r b क्रन्दते r<sup>1</sup>r<sup>4</sup>—  
सहन् hr सहन् b—कास्तेन कथ्यते hr<sup>2</sup>m<sup>1</sup>b r<sup>2</sup>r<sup>5</sup>r<sup>7</sup> क्वेति तदोच्यते r<sup>1</sup>r<sup>4</sup>

<sup>a</sup> Cp *antarasaḥ* above 43 <sup>b</sup> This is one of the three derivat ons given in Nirukta ii 27 (the first part of the compound *dadhat* being the same in all three) *dadhat kramāṅgī va dadhat krandatī va dadhadakari bhavati va*

57. He then himself roaring deposits (*dadhātī*) in the earth for a month, the germ developed in the ninth month: (therefore) he is sung in stanzas (of the R̥g-veda) as 'Dhātī' <sup>a</sup> (23).

संभृतं hm<sup>1</sup>r, संगृतं b.—य मासिकम् hm<sup>1</sup>rb, प्रमासिकम् r<sup>1</sup>r<sup>4</sup>.—57<sup>a</sup>b omitted in fk.—  
उर्व्या धातित्युभिः hm<sup>1</sup>r, उर्व्या धाते ऋषिः f, अषिः k, उर्व्या द्यति वषिः b.

<sup>a</sup> There is no corresponding explanation in the Nirukta; all that is there said is (xi. 10): *dhātū sarvasya vtdhātā*.

58. In the wide <sup>a</sup> (*stīrṇe*) air he dwells (*kṣiyati*) or he swiftly (*tūrṇam*) glides <sup>b</sup> (*kṣarati*): therefore the seer Ariṣṭanemi Tārksya<sup>c</sup> has spoken of him thus as Tārksya (24).

तीर्थेऽन्तरिचि वियति hm<sup>1</sup>r (Nirukta x. 27 तीर्थेऽन्तरिचि वियति), तूर्णं शिप्रं वक्षसखा r<sup>1</sup>r<sup>4</sup>, तूर्णं शिप्रं लक्षसखो f r<sup>2</sup>k, तूर्णं शिप्रं वक्षसखो b.—यद्वा तूर्णं चरत्यसी hm<sup>1</sup>r (तूर्णमर्थं रचति Nirukta x. 27), करोत्यसी r<sup>6</sup>r<sup>7</sup>, यद्विपत्ति पन्वति f, यद्वियति पन्वति kr<sup>2</sup>, यद्विपत्ति पवन्वति b, यद्विपातीह धन्विनि r<sup>1</sup>r<sup>4</sup>.—तेनैवम् hr<sup>3</sup>b f kr<sup>2</sup>,<sup>6</sup>r<sup>7</sup>, तेनैवम् r (r<sup>1</sup>r<sup>4</sup> i).—The end of the *varga* is here marked by ११ in hm<sup>1</sup>b f, not in k.

<sup>a</sup> Nirukta x. 27: *tārksyas tvaṣṭī vyākhyātāḥ* (see viii. 13: *tvaṣṭī tūrṇam aśnuta III natruktāḥ*): *stīrṇe 'ntarikṣe kṣiyati tūrṇam artham rakṣaty aśnute vā*. In view of the etymology in the Nirukta, it looks as if *stīrṇe* might have been the original reading of the BD., but *stīrṇe* may have been an intentional variation as having a clearer meaning. Cp. the etymologies of *Tvaṣṭī* given below, iii. 16.

<sup>b</sup> *Kṣarati* may also have been an intentional deviation from *rahṣati*, the explanation of the Nirukta. <sup>c</sup> The reputed author (Ārṣṭanukramaṇī x. 61) of RV. x. 178, the first stanza of which is commented on in Nirukta x. 28. *Tārksyaṣṭī* may be meant for a compound, not an irregular sandhi.

## 12. Purūravas, Mṛtyu. Names of the sun: Savitṛ, Bhaga.

59. Roaring (*ruvan*) in the sky he proceeds to sunrise, discharging<sup>a</sup> the waters from the abyss (*kr̥ntatrāt*)<sup>b</sup>: (therefore) Ūruvāsini<sup>c</sup> (i. e. Ūrvaśī) calls him Purūravas (25)<sup>d</sup> in her own words<sup>e</sup>.

रुवन् r, भवन् b, भ f, भन् k, रोदन् hm<sup>1</sup>.—हन्तवाद् m<sup>1</sup>b, हन्तमाद् hr<sup>3</sup>, हन्तभाद् r, न्वन्तवाद् fk.—विष्टजन्नपः m<sup>1</sup>r, विष्टजन्नयः f, विष्टजं नमः h, विष्टजन्वयः k, विष्टजन्नपः b.—पुष्टरवसम् hr, पुष्टरवसम् m<sup>1</sup>, युत्तरवसम् b, यत्तरवसम् f, यत्तरवसम् k.—  
०वाक्वेनोश्वासिनी b f kr, ०वाक्वेनूश्वासिनी h d m<sup>1</sup>, ०वाक्वेरूश्वाशिनी r<sup>1</sup>r<sup>4</sup>.

<sup>a</sup> Cp. above, i. 93. <sup>b</sup> An instance of a Vedic word used without the influence of the passage referred to. <sup>c</sup> Meant to be an etymological form of *Ūrvaśī*, which, however, differs from any of the three derivations given by Yāska in Nirukta v. 13. <sup>d</sup> Cp. Nirukta x. 56: *purūravā bahudhā roṛyate*. On the *rava* of various gods, see Védische Studien iii, p. 137. <sup>e</sup> In RV. x. 95. 7 (commented on by Yāska in Nirukta x. 47).

60, 61 But because with great din he goes driving on the deceased (*mṛtam*)<sup>a</sup>, therefore him, as being death (*mṛtyu*), the youngest son of Yama, named Samkusuka<sup>b</sup>, himself praises as 'Mrtyu' (26)<sup>c</sup>.

Causing the darkness to disappear from the sun and Dawn to appear,

60 प्राचावयनेति kd, प्रखावचयनेति f, प्रचावयनेति h, प्राचावयनेति m<sup>1</sup> प्रखावयनेति b, प्राचा वय नेति r, नेति r<sup>1</sup>r<sup>4</sup>—मृतः fkr<sup>2</sup>, वृतः hm<sup>1</sup>r, मृधे r<sup>1</sup>, मृधम् r<sup>4</sup>—Between the two lines of 60 (where it is absolutely out of place) b fkr<sup>2</sup>r<sup>1</sup>r<sup>4</sup>r(r<sup>1</sup>?) add the line (=41<sup>ab</sup>)

चय<sup>1</sup> चितिभ्यो विदधद्<sup>2</sup> यत्तुत्तुर्विद्यत्<sup>4</sup> चितौ ।

<sup>1</sup> चय b fkr<sup>2</sup>, चिमं r —<sup>2</sup> विदधद् r, विदधत् b, विर्यत् f, विरजत् r<sup>2</sup>, विरजत् k —<sup>3</sup> चयत्तुत्तु<sup>4</sup> r, यत्तुत्तुत्तु<sup>4</sup> b, यत्तु च(?)त्तु<sup>4</sup> f, यत्तुत्तुत्तु<sup>4</sup> k, यत्तु + त्तु<sup>4</sup> r<sup>2</sup>—<sup>4</sup> विद्यत् r, विद्यत् b, विद्यत् k, विद्यत् f r<sup>2</sup>, विद्य (चितौ) r<sup>1</sup>r<sup>4</sup>.

61 जघन्यजः hm<sup>1</sup>r, जघन्यसः b fkr<sup>2</sup>, जघन्यकः r<sup>5</sup>—सवर्तयत् r, स वर्तयत् r<sup>1</sup>r<sup>4</sup>, संवर्तयं hr<sup>2</sup>m<sup>1</sup>r<sup>2</sup>r<sup>5</sup>, संवर्तयत् f b, च k—सूर्याद् b fkr<sup>2</sup>r<sup>5</sup>hr<sup>2</sup>m<sup>1</sup>, सूपी r<sup>1</sup>r<sup>4</sup>—उपस hm<sup>1</sup>r, उः सं b, उः f k

<sup>a</sup> The explanation of Satabalāksa Maudgalya in Nirukta xi 5: *mṛtyur marayatiḥ sato, mṛtam cyāvayatiḥ vā satabalāksa maudgalyah* <sup>b</sup> The author of RV x 18 the first stanza of which is quoted by Yāska in Nirukta xi 7 Cp Āraṇukramani x 8, and Śarāṇukramani on RV x 18 <sup>c</sup> Twenty-three of these names occur in Daighantuka v 4, and three (Aditi, Dhātṛ, Mṛtyu) in v 5 most of them being explained in Nirukta x

62 he alone propels (*pra-sauti*)<sup>a</sup> the day-star by reason of that function he is Savitr (1) And he arose illuminating (*bhāsayan*) these worlds with his rays: therefore the seer Vasistha<sup>b</sup> himself (in) praising (him) calls him Bhaga<sup>c</sup> (2)

<sup>1</sup> दिवाकर b f k, दिवा चरन् r<sup>1</sup>r<sup>4</sup>, दिवाकरः hm<sup>1</sup>r — प्रसीत्यिकः hm<sup>1</sup>rb f k, प्रसूत्यिकः r<sup>1</sup>r<sup>4</sup>—मासयन् m<sup>1</sup>f k, मासयत् h r b, माति यत् r<sup>1</sup>r<sup>4</sup>—चिप स्वर<sup>4</sup> hm<sup>1</sup>r, चिकथ र<sup>4</sup> b r<sup>2</sup> r<sup>1</sup>r<sup>2</sup>, चिक र<sup>4</sup> f k—सुवन्नगम् hm<sup>1</sup>r, सुवन्नगम् b fkr<sup>2</sup>(r<sup>2</sup>?)—The end of the *varga* is here marked by १२ in b f k, not in m<sup>2</sup>. The end of the preceding line (स्वररिममि.) is marked in b d by १३, and the end of the *varga* (after मगम्) by १३ || १२ ||

<sup>a</sup> Cp Nirukta x. 31 *sarita sarvasya prasautiā* The enumeration of the seven names of Sūrya begins with this sloka I have preferred the reading which has *divākara* in the accusative, as the verb *pra-sa* is regularly used as a transitive, but the nom. otherwise makes good sense 'the day-star (i e Surya) stimulates (in general)' <sup>b</sup> The author of RV. vii 41 2, which is commented on in Nirukta xii 14 <sup>c</sup> *Bhāsayan* here appears to be meant for an etymological explanation of *bhāga*, suggested, perhaps, by the explanation of *jara* as applied to the sun in Nirukta iii 16 *ratrer jarayitā sa eva bhāsām*, though the word *bhāga* is there derived from the root *bhāy*

## 13. Pūṣan, Viṣṇu, Keśin, Viśvānara, Vṛṣākapi.

63. Nourishing (*puṣyan*) he causes the earth to thrive, dispelling the darkness with his rays<sup>a</sup>: therefore Bharadvāja praised him as 'Pūṣan' (3) with five (hymns)<sup>b</sup>.

अस्तीत्पूषेति hm<sup>1</sup>r, अस्तीत्पूषेति b, अस्तीत्पूषेति f.

<sup>a</sup> Cp. Nirukta xii. 16: *yaś raśmīpasaṃ puṣyati tat pūṣā bhavati*. <sup>b</sup> RV. vi. 53-56, 58; the first stanza of the latter is commented on by Yāska, Nirukta xii. 17. Cp. below, v. 118.

64. Because the three (*trīṇi*) regions (*rajāṃsi*) shine with brilliance as his footsteps, therefore Medhātithi<sup>a</sup> pronounces him (to be) Viṣṇu (4) of the three strides (*trivikrama*).

तेजसा hm<sup>1</sup>r, तेन सा b, तेजसो f, तेजसः r<sup>1</sup>r<sup>4</sup>, तेजसे k.

<sup>a</sup> In RV. i. 22. 17, which is commented on by Yāska in Nirukta xii. 19. In explaining the words of the text, *treḍhā nidadhe paḍam*, he quotes Śākapāṇi's opinion that this refers to the three worlds (*pythivyām antarikṣe divi*), an opinion followed in the present passage of the Bṛhaddevatā. Cp. my 'Vedic Mythology,' p. 38.

65. Because, after making a sojourn (*sāyam*) apart, he goes, at the departure of darkness, making light<sup>a</sup> (*prakāśam*) for beings with his beams, therefore they regard him as (the Hairy) Keśin (5).

सायं पृथग्याति m<sup>1</sup>r, सायं पृथक् याति hd, सायं पृथक् याति fk, सायं पृथक् न्याति b, सीर्यं पृथक् ते श्री r<sup>1</sup>r<sup>4</sup>.—त्यये m<sup>1</sup>rbfk, चये hd.

<sup>a</sup> Cp. Nirukta xii. 25: *Leḍi, lēḍā raśmayas, tais tadvān bhavati, kāśanāḍ vā prakāśanāḍ vā*. Cp. above, i. 94.

66. Because all men (*viśve narāḥ*) now singly (and) separately think<sup>a</sup> of him, by reason of this function he is praised in laudations as Viśvānara (6).

संप्रत्येकिकशस्त्वेन hm<sup>1</sup>r, मां प्रत्येकिकशस्त्वे r<sup>1</sup>r<sup>4</sup>, मां प्रत्येकिकयस्त्वेन b, मां प्रत्येकिकयस्त्वेन fk.—यमन्यन्ते r, यं मन्यन्ते hdb, य मन्यन्ते fk.—पृथक् नराः hr, पृथक् नराः m<sup>1</sup>d, पृथक् चरा k, पृथक्चराः fb.—विद्यानरस् hm<sup>1</sup>rbfk, वैद्यानरस् r<sup>1</sup>r<sup>4</sup>.

<sup>a</sup> The verb used in Yāska's explanation is not *man* but *nī* (Nirukta vii. 21): *viśvān narān nayati viśva enaṃ narā nayanāṅī vā*. Cp. Roth's Erläuterungen on Nirukta vii. 21.

67. Because having become a brown (*kapila*) bull<sup>a</sup> (*vr̥sā*), he mounts the firmament, therefore he is *Vr̥sākapi* (7), (in) 'Indra is above all'<sup>b</sup> (RV. x 86); (or) this highest bull (*vr̥sā*) goes causing to waver (*kampayan*) with (his) rays<sup>c</sup>.

वृषेय br<sup>1</sup>r<sup>1</sup>, वृषेक (without visarga) hdr<sup>2</sup>m<sup>1</sup>fkr<sup>2</sup>, वृषेव r — रोहित hm<sup>1</sup>r, रोहत b, रोहन fk — The end of the *varga* is here marked at the end of this śloka (*eva sah*) by १३ in hdbfk, not in m<sup>1</sup>. I have left it there, as all the MSS which mark it agree. It would, however, have been much more natural to end the *varga* after the preceding line (*uttarah*), as *varga* 13 and *varga* 14 would thus have five ślokas each, instead of five and a half and four and a half respectively. The sense would, moreover, not have been interrupted as by the present division. In hd the preceding line (*uttarah*) ends a śloka, numbered ९८, 68<sup>b</sup> is numbered ९९, 69<sup>ab</sup> as २००, 69 (after *yaś*) as १ (= २०१), &c.

<sup>a</sup> Cp below, vii. 141. <sup>b</sup> The refrain of RV x 46, the twenty-first stanza of which is commented on by Yāska in *Nirukta* xii 28 <sup>c</sup> This alternative etymology is based on Yāska's in *Nirukta* xii, 27 *yad rāśmibhīr abhiprakampayann eti tad vr̥sākapiḥ bhavati vr̥śākampanaś*.

#### 14. Derivation of Viṣṇu. Incidental names cannot be enumerated.

68. (i.e.) because he goes home (*astam*) at eventide causing beings to sleep<sup>a</sup>, (his name) *Vr̥sākapi* may be (derived) from this; for in the three formulas beginning 'the waste' (*dhanva* · RV. x. 86. 20-22) in the hymn to *Vr̥sākapi*<sup>b</sup>, he appears to be bidden<sup>c</sup> thus (*iti*) by Indra

मन्त्रेयु hm<sup>1</sup>rb, मन्त्रे ह्वे f, मन्त्रे ह k. — विपु hrfk, नृपु b, विपु r<sup>2</sup> — धन्वेति m<sup>1</sup>rbr<sup>1</sup>, धन्वेरि fk, धान्विति hdr<sup>2</sup>. — मयुक्तो hdm<sup>1</sup>, मयुक्तो fkr<sup>1</sup>, मयुक्तो b — वारिपाकपे hm<sup>1</sup>rbb, वृषाकपे kr<sup>2</sup>. It would be best (as in hd) to make śloka 68 end after *vr̥sākape*, as I have been obliged to do in the above translation, owing to the sense running on.

<sup>a</sup> This is meant to be an explanation of *rāśmibhīr kampayann eti* <sup>b</sup> The irregular formation *vr̥sākapa* for *v̥r̥sākapa* seems to be due to the exigency of metre <sup>c</sup> In the three stanzas (x. 86 20-22) *Vr̥sākapi* is addressed and called upon to go home (*astam* *eh*) by the path which procures sleep (*svapnānamāna*: in *Nirukta* xii. 28, however, explained as that which destroys dreams · *svapnān saśayati*)

69. Viṣṇu<sup>a</sup> may be from (the root) *vis* (*viṣṇāti*) or *viś* (*viśati*), (or) from *veris* (*īcīṣṭi*), expressing pervasion<sup>b</sup>: (he) is (thus) explained as the Sun who is everything<sup>c</sup> and is contained in everything.



विष्णातेर् hdm<sup>1</sup>r, धिष्णातेर् b, तेर् f, तेर् k.—वेवेष्टेर् h, देवेष्टेर् r, वेष्टेर् m<sup>1</sup>, विद्य-  
स्तीर् bf, विपस्तीर् k: the reading of bk looks like a corruption of व्यष्टीतेर् (the third  
etymology in Nirukta xii. 18), which may thus have been the original reading of the Bṛhad-  
devatā.—°कर्मणः hdm<sup>1</sup>r, °कर्मणाः f, °कर्मणा bk.—सूर्यः hm<sup>1</sup>bk, सू f, वातः r.—यः  
hdm<sup>1</sup>, यं k, सः r, सं bf.—The third line of 67 (रश्मि<sup>०</sup>) and 68, 69 omitted in r<sup>1</sup>r<sup>4</sup>.

<sup>a</sup> The etymology of Viṣṇu is added here at the end of the list of the names of Sūrya,  
as it was not given in 64. <sup>b</sup> Cp. Nirukta xii. 18: *atha yad viṣṭo bhavati tad viṣṇur*  
*bhavati; viṣṇur viṣṭer vā vyasṇoter vā.* The above three explanations are probably meant  
to correspond to these: *viṣṭōti = viṣṭaḥ, viṣṭi = viṣati, vevēṣṭi = vyaśnoti.* <sup>c</sup> Cp. ii. 158.

70. The five, the twenty-six, and the seven names of Agni,  
Indra, and Sūrya<sup>a</sup> (respectively), have (thus) been duly stated  
in succession.

<sup>a</sup> Cp. above, ii. 22.

71. But of the incidental names<sup>a</sup>, accompanied by the above-  
mentioned<sup>b</sup> nominal characteristics (*nāma-lakṣaṇaiḥ*), a separate  
enumeration does not exist.

नाम्नां तु bfkr, नाम्नां च hdm<sup>1</sup>.—पृथक्तेन hdr, पृथक्तेन bfk.—The end of the *varṣa*  
is here marked by १४ in hdm<sup>1</sup>bfk.—This śloka (71) is numbered as ३ (=२०३) in h<sup>d</sup>,  
and ४ (=२०४) in m<sup>1</sup>.

<sup>a</sup> That is, epithets, e.g. *vytrahan*, which accompany any of the regular names, e.g.  
Indra, mentioned above, cannot be enumerated; cp. Nirukta vii. 13: *abhidhānaiḥ saṃyujya*  
*haviḥ codayaśindrāya vytraghna indrāya vytratura indrāyāṃhomuca iti; tāny apy eke samā-*  
*mananti, bhūyāṃsi tu samāmnāt.* Cp. below, ii. 93. <sup>b</sup> i. 86-88.

### 15. Threefold Vāc: her terrestrial and middle forms.

72. As to Speech (Vāc) also, who is threefold as terrestrial,  
middle, (and) celestial, listen to (an account of) her hymns (and)  
names according to her sphere.

त्रिविधा तु या hdr, त्रिविधा तु यः m<sup>1</sup>, त्रुवधामुपा b, (वाग्धया) च विधा तु या  
fk.—°स्नानं वि<sup>०</sup> hm<sup>1</sup>r, °स्नानं वि<sup>०</sup> b, °स्नानानि fk.

73. Now she owns the entire hymn when the rivers on earth,  
and when the waters, (and) when the plants<sup>a</sup>, being praised,  
own it<sup>b</sup>.

एषा  $hm^1r^3bfr^2$ , ह्येषा  $r^1r^4$ , एता  $r$ —नव क्षुता  $hdm^1bfr$ , नवः क्षुता  $r$ , नवसदा  $r^1r^4$ .—यदा चैनं  $r^1r^4bfr^2$ , पच चैन  $r^2$ , पचं चैनं  $hd$ , पचिवेचं  $m^1$ .—मजन्त्यापो  $hdm^1r$ , मवन्त्यापो  $bfr^2$ .—यदा चोपधयो यदा  $b$ , य चोपधयो यदा  $f$ , यनोपयो यदा  $k$ , यदा चोपधयः सदा  $hdx$ , तदा चोपधयस्तथा  $r^1r^4$ .

<sup>a</sup> Rivers, waters, plants are here mentioned in the same order as in Naighanṭuka v. 3. and above, 1 112 <sup>b</sup> *Enam*, which all the MSS have, is ungrammatically used for *enam*, with reference to the neuter *sūktam*, cp *v.r* of *starad*, viii 17

74. And when she becomes Aranyānī and Rātrī, Śraddhā, Usas, and Pṛthivī by name, and Apvā<sup>a</sup>, (all these forms of her) own the stanza <sup>b</sup>.

रात्री च  $hdm^1r$ , सत्री च  $b$ , सत्री च  $fk$ —चोयाः  $hdx$ , चोया  $m^1$ , चोया  $r^1r^4bfr^2$ .—पृथिवी च  $hdx$ , पृथिवी च  $m^1fk$ —मूखाप्यार्चं  $hd$ , मूखाप्यार्चं  $m^1$ , मूखाया च  $fk$ , मूखा व्या च  $b$

<sup>a</sup> See below, 75, note <sup>b</sup> As her representatives, being thus *ṛgbhāṣā*

75. Also when she becomes Agnāyī<sup>a</sup> by name, she appears here (in the RV.) in various passages (*tatra tatra*) praised only incidentally in some (hymns) addressed to Agni

नामतोऽधिया  $hdm^1r$ , नामतो मेया  $b$ , नामतो मेया  $fk$ .—केपुचित्  $bfr$ , तु क्वचित्  $hdm^1$ .

<sup>a</sup> Of the above eleven names of female deities, nine agree with the enumeration (*nadyaḥ* to *Agnāyī*) in Naighanṭuka v 3 (terrestrial deities), Usas and Sarasvatī being added from Naighanṭuka v 11 (atmospheric deities) They also correspond to the list of ten in BD 1. 112 (where they are connected with the terrestrial Agni), the only difference being that Usas and Sarasvatī in the present passage take the place of Iḥā in that.

76. When she, being Vāc<sup>a</sup> in the middle (sphere), has become Aditi and Sarasvatī, she owns the complete hymn under (these) three names only <sup>b</sup>.

मध्ये सत्यं  $hdm^1r$ , मध्यसत्यं  $bfr^2$ —मूला चोया  $hm^1r$ , मूलेया च  $bfr$ —समयं  $hbr$ , समय  $fk$ , समयं  $m^1$ —मूक्तं चिमिर्  $hm^1r$ , मूक्तं मिर्  $b$ , क्तं चिमिर्  $fk$ —The end of the *varga* is here marked by 94 in  $bfr^2$ , not in  $hdk$ . This sloka (76) is numbered as ८ (=२०८) in  $hd$ , and as 90 (=२१०) in  $m^1$ .

<sup>a</sup> Of the nineteen names of the middle Vāc enumerated in 76 to 78, all except Romāḥī (and, of course, Durgā) are to be found in Naighanṭuka v. 11 (deities of the middle sphere), *decapatnyāḥ* being added from Naighanṭuka v 15 (celestial deities), while four (occurring in v. 5), Pṛthivī, Gaun, Usas, and Iḥā, are omitted. They are for the most

part identical with the female deities previously enumerated (i. 128, 129) as connected with Indra. <sup>b</sup> That is, the middle Vāc is *sūktabhāḥ* under these three names alone, while under the remaining names, which are incidental, she is only *ṛṣabhāḥ*.

### 16. Other middle forms of Vāc. Her four celestial forms.

77. [She on becoming Durgā (and) uttering<sup>a</sup> a stanza may own a (whole) hymn]<sup>b</sup>. Her (other) names are Yamī, Indrāṇī, Saramā, Romasā<sup>c</sup>, Urvaśī; she first<sup>d</sup> becomes Sinivālī and Rākā, Anumati, Kuhū;

दुर्गा hdm<sup>1</sup> fkr, दुर्गे b.—मूत्वर्चं h d r f k, मूत्वर्चं b, मूत्वर्चं m<sup>1</sup>.—इत्या h d r f k, इत्या m<sup>1</sup>, इत्या r<sup>6</sup>r<sup>7</sup>, इत्या b.—The first line of 77 (*ṣaṭva durgā*) is omitted in r<sup>1</sup>r<sup>4</sup>.—तन्नामानि hm<sup>1</sup>r, सूक्तार्धानी<sup>o</sup> r<sup>1</sup>r<sup>4</sup>, स्ते सुतिर्भाजी च नामाजी f, तस्मै सुतिर्भाजी च नामाजी सूक्तार्धानी b. This looks as if the words of the text तन्नामानि had been glossed with the words तस्मै सुतिर्भाजी च नामानि सूक्तर्भाजी, i. e. 'and the names devoted to her praise, which own hymn or stanza,' (are) . . . , and as if this gloss had been substituted for तन्नामानि in b as well as f (where, however, सूक्तर्भाजी is omitted), while only सूक्तर्भाजी was substituted in r<sup>1</sup>r<sup>4</sup>.—यमीन्द्राणि hdm<sup>1</sup>, यमिन्द्राणी r, यमिन्द्राणि b, यमिन्द्राणि f.—भवत्यग्न्या hdm<sup>1</sup>r<sup>3</sup>, भवत्यग्न्या b fkr<sup>2</sup>, भवत्यग्न्या r, ऋचस्त्वष्ट्या r<sup>1</sup>r<sup>4</sup>.—राका चानुमतिः hdm<sup>1</sup>r b f k, राकोपानुमतिः r<sup>1</sup>r<sup>4</sup>.

<sup>a</sup> What was exactly meant by *ḥṛtā* in connexion with *ṛcam* in this interpolated line (see next note) is not clear.

<sup>b</sup> There can be no doubt that this line is an interpolation, for Durgā, not being a Vedic goddess, is not to be found in the Naighaṇṭuka, as are all the other deities here enumerated; the line, moreover, interrupts the sense of the passage, besides giving half a śloka too much to the *varga*. It must, however, have been an early interpolation, as it occurs in MSS. of both groups.

<sup>c</sup> This is the only one of the above names not occurring in Naighaṇṭuka v. 5, 6. Cp. note<sup>a</sup> on 76.

<sup>d</sup> This perhaps alludes to the fact that the group Anumati, Rākā, Sinivālī, Kuhū, in Naighaṇṭuka v. 5, comes before Yamī, Urvaśī, Pṛthivī, Indrāṇī.

78. then Go, Dhenu, the Wives of the Gods, Aghnyā, Pathyā, and Svasti, Rodasī. (Now) whatever names of any (gods)<sup>a</sup> are incidental, own the stanza (only)<sup>b</sup>.

गौर्धेनुर्देवपत्न्योऽग्न्या hm<sup>1</sup> b f k, गौर्धेनुर्देवपत्न्यो ग्न्या r, गौरीर्गौर्धेनुपत्न्योऽग्न्या r<sup>1</sup>r<sup>4</sup>, देवपत्न्यो घ्ना r<sup>6</sup>r<sup>7</sup>.—स्वस्तिश्च hr<sup>3</sup>m<sup>1</sup>br<sup>6</sup>r<sup>7</sup>, स्वस्ति च fkr<sup>2</sup>, स्वस्तिश्च r.—नैपातिकानि ऋग्माञ्जि hm<sup>1</sup>r, नैपातिकान्यनिग्माञ्जि b, नैपातिकान्यनिग्माञ्जि f k, नैपातिकान् पृथग्माञ्जि r<sup>1</sup>.

<sup>a</sup> *Yesām* this being a general remark, and therefore not referring grammatically to the female deities enumerated in the preceding lines <sup>b</sup> That is, the incidental (*naī patika*) names of the middle Vāc (like the corresponding ones of her terrestrial form in 74, 75) are only stanza-owning (*rgbhāḥ*), not hymn-owning (*sūktabhāḥ*) as the primary names in 76 (as well as 73 and 79)

79. But when this Vāc becomes Sūryā, she belongs to that (celestial) world thus on becoming Usas as well as Sūryā, she owns the entire hymn<sup>a</sup>.

वाग्मवत्ये<sup>o</sup> br, वाक् भवत्ये<sup>o</sup> m<sup>1</sup> वाक्वत्ये<sup>o</sup> hd, वाग्मवत्ये<sup>o</sup> r<sup>1</sup>r<sup>4</sup>, वामासावत्ये<sup>o</sup> f—  
सूर्यासु hdm<sup>1</sup>rb, सूर्यासु f—<sup>o</sup>शिता bkr, <sup>o</sup>शिता f, <sup>o</sup>शिता: hd—तथा hdm<sup>1</sup>bkr<sup>5</sup>r<sup>7</sup>,  
तदा r—सूक्तसुपा rbr<sup>5</sup>r<sup>7</sup>, सूक्तसुखा hdm<sup>1</sup>r<sup>5</sup>kr<sup>7</sup>.

<sup>a</sup> These being the primary names of the celestial Vāc Thus there is a whole hymn to Surya (x 85) and a number to Usas

80 And when she becomes Vrsākāpāyī (and) Saranyū<sup>a</sup>, these two undoubtedly (own) a stanza<sup>b</sup>. And when she is Earth corresponding to Heaven (*dyuat*)<sup>c</sup>, she only owns (a stanza) incidentally<sup>d</sup>

द्वे च ते ध्रुवम् hm<sup>1</sup>rb, द्वे च ते ध्रुव f, त्वे तद्भुवम् r<sup>1</sup>r<sup>4</sup>, ते भुवम् r<sup>7</sup>—दुवच्च hdr<sup>2</sup>,  
दुविच्च m<sup>1</sup>, दविच्च r, दुचित् fk, क्वचित् r<sup>1</sup>r<sup>4</sup>

<sup>a</sup> Usas, Sūryā, Vrsākāpāyī, Saranyū are all mentioned together in this order as goddesses of the celestial sphere in Naighantuka v 6 <sup>b</sup> Vrsākāpāyī and Saranyū are each mentioned only once in the RV. (x 86 13 and x 17 3 respectively) <sup>c</sup> That is, as belonging to the celestial sphere, for Pṛthivī occurs among the duties of each of the three spheres in Naighantuka v 3 5 6 This is doubtless due partly to Pṛthivī being constantly invoked along with (the celestial) Dyauḥ, and partly to the loose use of the 'three earths' in the RV, to denote earth, air, heaven, cp my 'Vedic Mythology,' p 9

<sup>d</sup> Pṛthivī is addressed in only one whole hymn (of three stanzas), v 84, where she is stated below (v 88) to be *madhyamā*, but according to 74, 76, 80 no form of Pṛthivī is *sūktabhāḥ*

81. We see that when this Vāc is Sūryā, Gaurī<sup>a</sup>, Sarasvatī, they (are) in the hymns to the All-gods (praised) incidentally only.

bfk omit सूर्यामेव सती<sup>o</sup>, going on सता गौरी &c., doubtless owing to the preceding line ending with सती—<sup>o</sup>केवला: hm<sup>1</sup>rbk, केला: f, केवलाम् r<sup>1</sup>r<sup>4</sup>—81<sup>b</sup>=1v 36<sup>b</sup>.—The end of the *varṣa* is here marked by १६ in hbfk, not in m<sup>1</sup>—In hd, 81<sup>ab</sup> (ending सरस्वतीम्) is numbered १३ (=२१३), and 82<sup>ab</sup> (ending निपत्) १४ (=२१४).

<sup>a</sup> A goddess of the middle sphere (Naighantuka v 5) omitted in the enumeration above (77, 78) RV x. 164 41, 42 are given as examples for Gaurī in Nirukta xii. 40, 41

## 17. Names of female seers: three groups.

82. Ghosā<sup>a</sup>, Godhā<sup>b</sup>, Viśvavārā<sup>c</sup>, Apālā<sup>d</sup>, Upaniṣad, Niṣad<sup>e</sup>, Brahmajyā (who is) named Juhū<sup>f</sup>, the sister of Agastya<sup>g</sup>, Aditi<sup>h</sup>,

घोषा गोधा<sup>brfk</sup>, गोधा घोषा<sup>hdm<sup>1</sup></sup> (Āṛṣānukramaṇi).—वारापालोपनिषत्<sup>r<sup>1</sup>r<sup>4</sup></sup>  
<sup>m<sup>1</sup>bfkr<sup>2</sup>r<sup>6</sup></sup>, वारापालोपनिषत्<sup>hdr<sup>2</sup></sup>.—नामागस्त्यस्त्र<sup>m<sup>1</sup>brfk<sup>d</sup></sup>, नामा<sup>-</sup>गस्त्यस्त्र<sup>h</sup>.

<sup>a</sup> RV. x. 39, 40.

<sup>b</sup> x. 134. 6, 7.

<sup>c</sup> v. 28.

<sup>d</sup> viii. 91.

<sup>e</sup> These two are the seers of the khila of seven stanzas beginning *pra dhārayantu madhuno ghṛtasya*, and described thus in the Kashmir MS. of the khilas: “*pra, septa, brāhmyo* [i. e. *brāhmyau = brahmavādīnyau*] *niṣadupanīṣadau*. <sup>f</sup> Juhū Brahmajyā, seer of RV. x. 109; see Āṛṣānukramaṇi x. 51, and Sarvānukramaṇi on RV. x. 109. <sup>g</sup> Seer of RV. x. 60. 6; cp. Āṛṣānukramaṇi x. 24; Sarvānukramaṇi on x. 60; Sieg, Sagenstoffe, p. 129, note 7. <sup>h</sup> The seer of some of the stanzas of RV. iv. 18.

83. and Indrāṇī<sup>a</sup>, and the mother of Indra<sup>b</sup>, Saramā<sup>c</sup>, Romaśā<sup>d</sup>, Urvāśī<sup>e</sup>, and Lopāmudrā<sup>f</sup>, and the Rivers<sup>g</sup>, (and) Yamī<sup>h</sup>, and the wife Śasvatī<sup>i</sup>,

चन्द्रमाता<sup>hm<sup>2</sup>rb</sup>, चन्द्रमाता<sup>fkr<sup>2</sup></sup>.—च शश्वती<sup>hdi<sup>1</sup>r<sup>4</sup></sup>, च शश्वती<sup>m<sup>1</sup>r</sup>, तथैव च<sup>bfkr<sup>2</sup></sup>.—83<sup>b</sup> = ii. 77<sup>d</sup>.

<sup>a</sup> x. III (several stanzas) and 145.

<sup>b</sup> Indramātaraḥ are said to be the Rishis

of x. 153, Āṛṣānukramaṇi x. 79.

<sup>c</sup> In several stanzas of x. 108.

<sup>d</sup> i. 126. 7.

<sup>e</sup> In several stanzas of x. 95.

<sup>f</sup> i. 179. 1, 2.

<sup>g</sup> In some stanzas of iii. 33.

<sup>h</sup> That

is, Yamī Vaivasvatī in x. 10 and 154.

<sup>i</sup> viii. 1. 34. Sieg, Sagenstoffe, p. 40, cites

a passage from the Nītilaṁjarī in which *nārī*, among women (*strīṣu*), is she who is distressed when her husband is distressed, and rejoices when he rejoices, *śasvatī* being quoted from the RV. (viii. 1. 34) as an example. Cp. Sarvānukramaṇi on RV. viii. 1, and below, vi. 40.

84. Śrī<sup>a</sup>, Lākṣā<sup>b</sup>, Sārparājñī<sup>c</sup>, Vāc<sup>d</sup>, Śraddhā<sup>e</sup>, Medhā<sup>f</sup>, Dakṣiṇā<sup>g</sup>, Rātrī<sup>h</sup>, and Sūryā Sāvitrī<sup>i</sup>, (all these) are pronounced to be female seers<sup>j</sup> (*brahmavādīnyak*).

श्रीलाक्षा<sup>hdm<sup>1</sup></sup>, श्रीलाक्षा<sup>b</sup>, श्रीलक्ष्मी<sup>fk</sup>, श्रीलक्ष्मीः<sup>r</sup>.—सार्पराज्ञी<sup>hm<sup>1</sup>r</sup>, सधैराज्ञी<sup>b</sup>,  
 सार्पराज्ञाः<sup>r</sup>, सार्वराज्ञा<sup>kr<sup>2</sup></sup>.—वाक् यद्वा मेधा<sup>hm<sup>1</sup>r</sup>, वाक्कुडामेधे<sup>b</sup>, वाक्कुडामेधे<sup>fk</sup>.—इरिताः<sup>hm<sup>1</sup>r</sup>, इरिता<sup>fk</sup>, इरिता<sup>b</sup>.

<sup>a</sup> Supposed seer of the Śrīsūkta, the khila after v. 87.

<sup>b</sup> Seer of a khila, cp.

below, viii. 51.

<sup>c</sup> RV. x. 89.

<sup>d</sup> x. 125.

<sup>e</sup> x. 151.

<sup>f</sup> Seer of the

Medhāsūkta, the khila after RV. x. 151.

<sup>g</sup> RV. x. 107.

<sup>h</sup> x. 127.

<sup>i</sup> x. 85.

<sup>j</sup> These three ślokas (82-84) are identical with three at the end of the Āṛṣānukramaṇi (x. 100-102). With 82, 83, cp. i. 128, 129.

85. The first group of these, consisting of nine<sup>a</sup>, praised the deities; the middle series<sup>b</sup> conversed with seers and deities

त्वासा hm<sup>1</sup>r, तासा fkr<sup>2</sup>, तासा b—वर्गशुष्टाव hm<sup>1</sup>r, वर्गस्त्वष्टा च b, वर्गशुष्टा च f, वर्गशुष्टा च k—समुदे hm<sup>1</sup>r, समुदे b, समुद्रे fkr<sup>2</sup>, समुदे r<sup>1</sup>.

<sup>a</sup> That is, those enumerated in ii. 82

<sup>b</sup> The nine enumerated in ii. 83.

86. So the last group sang of the evolutionary forms (*bhāva-vrttāni*)<sup>a</sup> of Self<sup>b</sup>. Whoever is the seer (of a hymn by one) of the last group is also the deity<sup>c</sup>.

वर्गशुष्टोत्तमः hm<sup>1</sup>r, योष्व रयोत्तमः k, योष्वरयोत्तमः bf — 86 is omitted in r<sup>1</sup>r<sup>4</sup> — The end of the *varga* is here marked by १७ in hdbfk, not in m<sup>1</sup> — 86<sup>a</sup><sup>b</sup> is numbered as १८ (= २१८) in hd, 87<sup>a</sup><sup>b</sup> as १९ (= २१९)

<sup>a</sup> For a definition of *bhāva-vrttāni*, see below, ii. 120

<sup>b</sup> According to the Sarvā-

nukramani, seer and deity are identical in the case of Śārparājūi (RV x. 189 *atmadarśatam*), Vāc (x. 125 *ustāpātmanam*), Śraddhā (x. 151), Dakṣiṇā (x. 107), Rātri (x. 127), Sūryā Śāvitri (x. 85 *ātmadarśatam*). The three others, Śrī, Lākṣṇī, Medhā, are the seers and deities of khilas. *Ātman* here I take to mean 'self' (in accordance with the evident meaning of the Sarvānukramani passages just given, and their interpretation by Sadguru-śiṣya), the expression *ātmano bhāvavrttāni jagau* being equivalent to *ātmānam astau*. *devatam* in 87

<sup>c</sup> As the object of praise is self

### 18. Deity in self-laudations and colloquies. Particles.

87. Now (each seer of) the last group thus praised herself as the deity: therefore whoever may be the seer in self-laudations is at the same time the deity.

यत्तयोत्तमः hm<sup>1</sup>r, यत्तयोत्तमः b, यत्तयोत्तमः f, यत्तमस्तु चः r<sup>1</sup>r<sup>4</sup> — तस्मादात्म-  
क्षविषु hm<sup>1</sup>r, तस्मादात्मक्षविषु b, तस्मात्समक्षदेविषु fk, तस्मादात्मक्षविष्वि(ष) r<sup>1</sup>r<sup>4</sup> — स्वाय  
श्चपिः स्व देवता hm<sup>1</sup>r, स्वायश्चपि स्व देवता fb, स्वायश्चपि देवता k, मवेदृष्टव  
देवता r<sup>1</sup>r<sup>4</sup>.

88. He who utters the speech in colloquies should be (regarded as) the seer<sup>a</sup> in it; whoever may be addressed by that speech should be (regarded as) the deity therein<sup>b</sup>.

मवेदृष्टिः hm<sup>1</sup>r/b/fk, मवत्यृष्टिः r<sup>1</sup>r<sup>4</sup> — तेनोच्यते hm<sup>1</sup>r/b, तेनाच्यते fk — वाक्येन m<sup>1</sup>kr,  
वाक्ये च hdbf. — देवता तत्र सा hdm<sup>1</sup>r, देवता पु च सा f, देवता च च सा k, देवता तेषु  
सा r<sup>1</sup>r<sup>4</sup>, देवता पु सा b.

<sup>a</sup> Cp. Sarvānukramanī, Introduction ii. 4: *yasya vākyaṃ sa ṛtīḥ*. <sup>■</sup> Cp. *ibid.*, ii. 5: *yā tenocyate sā devatā*; see also the three lines quoted from the Devatānukramanī by Śaṅguruśiṣya (pp. 97, 98) on RV. i. 165.

89. <sup>a</sup> Particles are enumerated in various senses—both for the purpose of connecting actions, and occasionally for the sake of comparison <sup>b</sup>.

कर्मोपसंयहार्ये च *hm*<sup>1</sup> (and Nirukta i. 4), कर्मोपयहार्ये च *kr*, कर्मोपयवहार्ये च *b*, कर्मोपयहार्यस्तु *r*<sup>1</sup>*r*<sup>4</sup>.

<sup>a</sup> Text and translation, with notes, of the following passage (ii. 89-122) have been printed by me in the Album-Kern, pp. 334-340. <sup>■</sup> Cp. Nirukta i. 4: *atha nipātū uccāvaceṣu artheṣu nipatantī apy upamārthe 'pī karmopasaṃgrahārthe*.

90. Others again (are) occasionally (used) for the purpose of filling up <sup>a</sup> defective verses (*pāda*). Those (particles) which in metrical books have the purpose of filling up (the verse) are meaningless <sup>b</sup> :—

जनानां *hm*<sup>1</sup>*r*, प्रजाना *f*, सजानां *k*, जनाना *b*.—पूरणार्था *hm*<sup>1</sup>*r*, पूरणार्थं *br*<sup>1</sup>*r*<sup>4</sup>, पूरत्यर्थं *f*, पूरणार्थं *k*.—पूरणार्थास्त्वो *hm*<sup>1</sup>*r**b*, पूरणार्थं त्वो *r*<sup>1</sup>*r*<sup>4</sup>, पूरणार्थास्तु *f*.

<sup>a</sup> Cp. Nirukta i. 4: *atha nipātūh . . apt padapūraṇāh*. <sup>b</sup> Based on Nirukta i. 9: *atha ye pravṛtīe 'rthe 'mitākṣareṣu gvantheṣu vākyaṃpūraṇā āgachantī, padapūraṇās te mitākṣareṣu anarīhakūḥ: kam im id v itī: 'Now those particles which, when a subject is started, appear as sentence-filling in non-metrical works, being verse-filling in metrical books, (are) meaningless, (viz.) kam, im, id, u': examples for these are quoted in Nirukta i. 10. Cp. also RV. Prātiśākhya xii. 9, and VS. Prātiśākhya ii. 16.*

91. they are to be recognized as *kam, im, id, u*<sup>a</sup>. But (there are) also such (particles) as have various senses. *Iva, na, cid, nu*—these are the four having the sense of comparison <sup>b</sup>.

कमीमिद्विति *m*<sup>1</sup>*r* (and Nirukta i. 9), कमीमि इति *b*, वामीमिद्विति *b*, चामीमिद्विति *f*, चामिमिद्विति *kr*<sup>2</sup>.—त्वनेकार्यकाश्च ते *hm*<sup>1</sup>*r*, त्वेन्वीचार्यकाश्च ते *f*, त्वानोचार्यकाश्च ते *b*, त्वन्वे सार्थकाः स्तुती *r*<sup>1</sup>*r*<sup>4</sup>.—इवो न चित्तु *hr*<sup>3</sup>, इवो नु चित्तु *m*<sup>1</sup>, इवे न चित्तु *r*<sup>6</sup>, इव ना चित्तु *b*, इव ना चित्तु *f*, इव न चित्तु *r*.—भवन्ति ते *hm*<sup>1</sup>*r*<sup>3</sup>*b**kr*<sup>2</sup>*r*<sup>6</sup>, भवन्त्यमी *r*<sup>1</sup>*r*<sup>4</sup>.—The end of the *varga* is here marked by १८ in *hb**f*, by १७ in *k*, omitted in *m*<sup>1</sup>.

<sup>a</sup> Nirukta i. 9, quoted above, ii. 90, note <sup>b</sup>. <sup>b</sup> Cp. Nirukta i. 4: *ete calvāra upamārthe bhavanāntī*, the four particles mentioned above being then discussed in the same order.

## 19. Particles (continued). Prepositions. Genders.

92. Now *na* is, in metrical books, only occasionally used as a particle (*nipātyate*) in the sense of comparison, but frequently in (the sense of) negation<sup>a</sup>.

उपमार्थे  $hm^1r^3r^3$ , उपमार्थे *br*, उपमार्थे *fk*—प्रतिषेधे स्वनन्वयः  $hr^3bfr^2r^3$ , प्रतिषेध-  
स्वनेकशः *r*, पुरणार्थस्वनर्थकः  $m^1$  (cp u 90<sup>d</sup>)

<sup>a</sup> Op. Nirukta: 4 *neti pratishedhārthiyo bhāsāyām, ubhayam anvadhāyām . . . pratishedhārthiyā . upamārthiyā*

93. There does not exist an enumeration of the particles (stating explicitly) 'there are so many'<sup>a</sup>. These particles are used (*nipātyante*) at every turn (*pade pade*) on account of the subject-matter (*praharaṇa*)<sup>b</sup>.

वशात्प्रकरणस्यैते  $hr^3r^3$ , वशात् प्रकरणस्यैते *b*, वशात् प्रकरणस्यैते  $r^2$ , वशात्प्रकरणस्यैव  
 $m^1$ , वशात् प्रकरणं सैते *fk*, प्रयोजनवशात् स्यैते  $r^1r^3$

<sup>a</sup> The same expression is used in RV Prātsūkhya xii 9 *neyanta ity asti saṃkhyā*, but the VS Prātsūkhya (ii 16 and viii 57) enumerates fourteen, and in the latter passage states that to be the number Yāska, however, mentions twenty-two in Nirukta: 4ff, where five of those treated in the VS Prātsūkhya do not occur <sup>b</sup> Op RV Prātsūkhya xii 9 *arthasaśai*, 'on account of the sense' See also Hemacandra's *Abhidhāna-cintāmaṇi*, ed. Böhrlingk, p 443. Benfey, *Göttinger Gelehrte Anzeigen*, 1839, no 103, p. 1023

94. The twenty<sup>a</sup> prepositions (*upasargāḥ*) are to be recognized by reason of their connexion with (verbal) action<sup>b</sup>; for they differentiate the meaning<sup>c</sup> in the inflexions of noun and verb<sup>d</sup>.

क्रियायोगिन  $hm^1r^3bfr^2r^3$ , क्रियायोगिणु *r*—द्वर्थे  $hm^1b$ , स्वर्थे  $r^3r^3$ , द्वार्था *fk*, द्वार्थान्  
 $r^4$ , स्वार्थान् *r*—विभक्तिणु  $hm^1r^3bfr^2r^3$ , \*विभक्तिभिः  $r^1$ , \*विभक्तितः  $r^4$ .

<sup>a</sup> This number is expressly stated in RV Prātsūkhya xii 6, 7, it is also the number enumerated in Nirukta: 3, RV. Prātsūkhya xii 6, VS Prātsūkhya vi 24, and in the *Gana prādayaḥ* <sup>b</sup> Cp Pāṇini i. 4 59° *upasargāḥ kriyāyoge* <sup>c</sup> Cp RV. Prātsūkhya xii 8° *upasargo vivesakṣi*. <sup>d</sup> Cp Nirukta i. 3: *nāmākhyātayor arthavikāraṇam*.

95. *Acha*<sup>a</sup>, *śrad*, *antar*—these the teacher Śākatāyana considered prepositions because of their connexion with action; they are three more.



अनु all MSS. and r.—उपसर्गाः hm<sup>1</sup>rb, उपसर्गाः bk.—ते तु hm<sup>1</sup>, ते त bfk, तेन r.—  
95-105 omitted in r<sup>1</sup>r<sup>4</sup>.

<sup>a</sup> *Anu*, which already occurs among the twenty, must be an old corruption, as the reading of all the MSS. It might stand for either *acha* or *aram*, but the former seems both palaeographically and otherwise the more probable. *Atam*, *antar*, *acha* are *gatis* in Pāṇini i. 4. 64, 65, 69. A *vārttika* on Pāṇini i. 4. 59 adds *śrad* to the list of *upasargas*.

96. There are just the three genders in popular usage (*loke*)—masculine, feminine, neuter<sup>a</sup>. In (regard to) nouns, the employment of which has been stated<sup>b</sup>, the subject-matter must be stated in this way<sup>c</sup>.

स्त्री च hm<sup>1</sup>, स्त्रीत्वं bfk, स्त्र्यथ r.—नामसूक्तप्रयोगेषु hbfbkr, नामसूक्तप्रदेशेषु r<sup>1</sup>r<sup>4</sup>  
(among the fragments added in R's edition, p. 56, śloka 130).—वाच्यं प्रकरणं तथा hbfbkr,  
चोच्यं प्रकरणं त्वनु r<sup>1</sup>r<sup>4</sup> (*ibid.*).—The end of the *varga* is here marked by १९ in hbfbkr,  
not in m<sup>1</sup>.

<sup>b</sup> Cp. above, i. 40. <sup>c</sup> This probably refers to BD. i. 23-45. <sup>d</sup> That is, in connexion with gender.

## 20. Nouns. Pronouns. Sense. Rules for construing.

97. Now these (names) are mentioned (not only) by means of nouns, (but also) by means of genders; by means of pronouns repeated mention (is made) of (a noun already) mentioned, similar to (the repeated mention of) a positive or negative act (*kṛtākṛtasya*)<sup>a</sup>.

कृताकृतस्य all MSS.—सदृशो rk, सदृशे hm<sup>1</sup>bf.—पुनर्यहः bfbkr, पुनर्युहः h.

<sup>a</sup> Lit. 'what has been (stated to be) done or not done': the meaning probably being that pronouns may refer to a preceding verbal notion as well as a noun.

98. All (authorities) say that the names (occurring) in verses, hymns, stanzas, hemistichs, and any others (there may be), (are) nouns; some<sup>a</sup> (call them) so according to circumstances (*yathā kathā*)<sup>b</sup>.

सर्वे नामानि चैवाङ्गर् hbfbkr, सर्वना<sup>o</sup> b, कुर्वन्नामानि चैवाङ्गर् r<sup>1</sup>r<sup>4</sup> (śloka 131).—अन्वि  
चैवं hbfbkr, अन्वदेव r<sup>1</sup>r<sup>4</sup>.—यथा कथा hbfbkr, यथा कथा b, त्वया यथा r<sup>1</sup>r<sup>4</sup>, यथा तथा m<sup>1</sup>.

<sup>a</sup> *Anye* here used in antithesis to *sarve* must be meant as an equivalent to *eke*.  
<sup>b</sup> A somewhat archaic use of the adverb *kathā*; cp. *yathā kathā ca* in Nirukta iv. 3, x. 26.

99. The sense is the chief thing<sup>a</sup>; for a term (*śabda*) is required (to be) dependent on the qualities (*guṇa*) of it<sup>b</sup> (the

sense); therefore one should bring terms under subjection to the sense by the various expedients of construing.

प्रधानमर्थः शब्दो r, प्रधानमर्थशब्दो bfk, प्रधानशब्दमर्थो hdm<sup>1</sup> — तद्गुणायत्त r, तद्गुणायत्तम् m<sup>1</sup>, तद्गुणायत्तम् hd, तद्गुणायत्तम् fb, तद्गुणो यत्तु k — नानान्वयौपायैः hd, \*पायः r, नानान्वयौपायै b, नाल्पया fk

<sup>a</sup> Cp Nirukta ii. 1 arthānityaḥ parīkṣeta <sup>᳚</sup> That tad must refer to arthāḥ as shown by the expression śabdān arthavafam nayet

100. A redundant word (*pada*) should be rejected, while one that is lacking one should introduce into the sentence; and one that is far removed one should bring into juxtaposition, and should (then) arrange the regular sequence (of the words).

आनुपूर्वौ च hm<sup>1</sup>r, आनुपूर्वौ च d, आनुपूर्वे च fk, आनुपूर्वं प्र<sup>o</sup> b

101. Gender, root, and inflexion one should, in their respective places, adapt<sup>a</sup> (to the sense). Whatever is Vedic in a formula one should turn into everyday speech (*laukika*)<sup>b</sup>.

धातुं विभक्तिं m<sup>1</sup>kr, धातुविभक्तिं hdb, धातुनिविभक्तिं f — संगमेत्तच hdm<sup>1</sup>, संगमे तच bfk, संगयेत्तच r (cp Nirukta ii. 1: विभक्तीः संगमयेत्) — मन्वे m<sup>1</sup>bfk, वाक्वी hd, वाक्व r — तत्तत्कुर्यात्तु m<sup>1</sup>b, तत्तु कुर्यात्तु f, कुर्यात्तत्तत्तु r, कुर्यात्तन्वे तु hd — The end of the *varga* is here marked by २० in hdbf, not in m<sup>1</sup>k.

<sup>a</sup> Cp Nirukta ii. 1 yathārtham vibhaktiḥ saṅnamayet <sup>᳚</sup> Cp i 4 and 23.

## 21. Analysis of words. Six kinds of compounds.

102 The analysis of the secondary elements (*guṇa*)<sup>a</sup> may be (effected) by the aid of all roots (*dhātu*) which possess a traditional characteristic form (*līṅga*), and the sense of which can be stated.

यावतामेव m<sup>1</sup>bfkr, यावतामेव hd — \*मिधेयः स्थात् b, \*मिधेय स्थात् m<sup>1</sup>, \*मिधेयश्च bfk, \*मिधेयं च r.

<sup>a</sup> The root (*dhātu*) here representing the primary form (*prakṛt* or *pradhāna*), cp ii. 108, and v. 96.

103. A word (*pada*), the definition of which can be expressed, whether it be derived from two roots, many (roots), or one root, is one consisting of a sound (*śabda*) that contains root, preposition, members (*avayava*), and secondary elements (*guṇa*).

°शब्दं द्विधातुजम् hdm<sup>1</sup>, °शब्दार्द्धधातुजम् r, °शब्दद्विधातुकम् f, °शब्दर्विधातुकम् b.—चापि hdfkr, चापि b.—पदं hdm<sup>1</sup>, पद bfk, चद r.

104. A word may be explained in five ways, (viz.) as derived from a root, as derived from the derivative<sup>a</sup> of a root, as derived from a compound meaning (*samastārtha*)<sup>b</sup>, as derived from a sentence (*vākya*)<sup>c</sup>, and as (of) confused<sup>d</sup> (derivation).

<sup>a</sup> Corresponding to *taddhita* below, 106, and Nirukta ii. 2. <sup>b</sup> That is, derived with a *samāsānta* suffix; cp. *taddhita-samāseṣu*, Nirukta ii. 2. <sup>c</sup> As, for example, *ttihāsa* (= *tti hāsa*). <sup>d</sup> *Yyatīkirṣa*: that is, by transposition of letters; cp. Nirukta ii. 1: *ādy-anta-viparyayaḥ*.

105. Dvigu, Dvandva, Avyayībhāva, and Karmadhāraya, the fifth Bahuvrīhi, and the sixth called Tatpuruṣa (are the compounds)<sup>a</sup>.

<sup>a</sup> This śloka is quoted by Durga on Nirukta ii. 2. Only four classes are distinguished in the VS. *Prātisākhya* (i. 27 and v. 1, commentary), which does not mention the dvigu or the karmadhāraya class.

106. In compounds, as well as in a secondary derivative, explanation (*nirvacas*) should proceed from analysis: one should explain after separating<sup>a</sup> (the parts); thus 'punishable' (*daṇḍ-ya*)<sup>b</sup> as 'deserving punishment' (*daṇḍagrha*),

विद्यहान्निर्वचः m<sup>1</sup>, विद्यहा निर्वचः hdfkr, विद्याहान्निर्वचः b.—तद्धिते hdr, तद्धिते b, ताडये fk.—निर्भूयाद् hdm<sup>1</sup>, निर्भूयाद् r, निर्वत्था fk, निर्वर्त्तया b.—दण्ड्य bfr, दण्ड्य hd, दण्ड्य m<sup>1</sup>k.—The end of the *varga* is here marked by २९ in hdbfk, not in m<sup>1</sup>.

<sup>a</sup> Cp. Nirukta ii. 2: *taddhita-samāseṣu . . . pūrvaṃ pūrvaṃ aparaṃ aparaṃ pratibhājya nirbrūyāt*. <sup>b</sup> As an example of a *taddhita*; cp. Nirukta ii. 2: *daṇḍyaḥ . . . daṇḍam arhati*; see also Pīṇi v. 1. 66.

## 22. Meaning and analysis of words.

107. and 'fair-wived' (*rūpavad-bhārya*) as 'he has a fair (*rūpavati*) wife (*bhāryā*)'<sup>a</sup>. Thus 'Indra-Soma' (*Indrā-Soma*) as 'Indra and Soma' is an example (of a Dvandva).

<sup>a</sup> As an example of a bahuvrīhi. Yāska, in Nirukta ii. 2, 3, exemplifies only the tatpuruṣa class, though without naming it.

108. The form of the sound (*śabda*), the sense of the word (*pada*), the etymology, the primary form (*prakṛti*), the secondary element (*guna*), all this has manifold sense there are ten species (*guṇāḥ*, scil., of explanation) in (case of) misunderstanding (*anavagame*)<sup>a</sup>.

प्रकृतिर् hdbfk सङ्गतिर् r—दृशानवगमे r, दृशानवगमे hdm<sup>1</sup>, दृशानवगुणे bfk

<sup>a</sup> That is, five correct explanations under the above heads, and five incorrect.

109. Terms (*śabdāḥ*) expressive of a general meaning are occasionally applied in a particular sense (*viśeṣe*); thus (in) 'Who, pray, O men' (*ko nu maryāh* VII. 45 37), the interpretation (of) 'goes' (*iṣate*) is in (the sense of) 'fleeing'<sup>a</sup>.

विशेषे स्थापिताः hm<sup>1</sup>r विशेषे ह्यापिताः b, विशेषे ह्यापिना r, विशेषा द्वापिना k—पलायने hrbfk—यथा वृत्तिः hm<sup>1</sup>bf, यथावृत्तिः rk—इतीपते h, इतीप्यते m<sup>1</sup>bf, इतिप्यते k—109<sup>d</sup> and 110<sup>ab</sup> are omitted in d

<sup>a</sup> The word *iṣate* in RV VII. 45 37 is explained by Yāska in his comment on this stanza (*Nirukta* IV 2) as *palayate*, while in *Daighanṭuka* II 14 it is enumerated among the verbs which mean 'to go'

110. But other (terms) expressive of a particular meaning are occasionally applied in a general sense; in the formula, 'With cold the fire' (*himenāgnim* I. 116. 8), the term 'frost'<sup>a</sup> (*hima*) is an example

<sup>a</sup> Yāska, in his comment on RV I. 116 8 (*Nirukta* VI 36), explains *hīmena* by *udakena grīmaṇṭe*, cp also Sāyana on L. 116 8

111. Yāska has, in the stanza 'To every tree'<sup>a</sup> (*vrkṣe-vrkṣe*: x. 27. 22), explained the word 'man eating' (*pūrusādah*) by taking one word (and) dividing (it) into two<sup>b</sup>.

पुरुपादः hdm<sup>1</sup>fr पुरुपाद. B, पुरुष्यद k—The end of the *varga* is here marked by २२ in hdbf, not in m<sup>1</sup>k

<sup>a</sup> This and the following five examples (in III-III4) are given as illustrations of wrong interpretation due to misunderstanding (*anavagama*) The preceding two *ślokas* may also have been meant to be included in this criticism <sup>b</sup> Yāska, in *Nirukta* II 36, explains *pūrusādah* as *pūrusaṇa śadanāya*, 'in order to devour men' but there is nothing in this to justify the criticism that he took *pūrusādah* as two words

## 23. Yāska's wrong explanations. Dropping of letters.

112. Similarly, another (expression) which is not one (word), he has explained as one only by (his) analysis as 'month-maker' (*māsa-kṛt*) in the formula, 'The ruddy one me once'<sup>a</sup> (*aruṇo māsakṛt*: i. 195. 18).

<sup>a</sup> In his comment on this stanza Yāska (Nirukta v. 21) explains the word as *māsānām kartā*. Our author here agrees with the Padapāṭha. See Roth, Erläuterungen, on Nirukta v. 21; Śāyana on RV. i. 195. 18; Geldner, Vedische Studien iii, p. 178.

113. In the stanza, 'Not to his brother' (*na jāmaye*: iii. 31. 2), he has explained the two words *garbham nidhānam*, even though (another) word<sup>■</sup> intervenes, by making them into one<sup>b</sup>.

<sup>■</sup> *Sanitū*: the words in iii. 31. 2 being *garbhāṃ sanitū nidhānam*. <sup>■</sup> That is, his explanation, in Nirukta iii. 6, is *garbhanidhānam*. Yāska, however, doubtless intended merely to express that the two words constitute an 'open' or purely semantic compound; cp. Geldner, Vedische Studien iii, p. 107; Sieg, Sagonstoffe, p. 92.

114. The class of word is not recognized in the word *tvaḥ*<sup>a</sup>, (nor) the sense in *śitāman*<sup>b</sup>. Misunderstanding of the accent (in) *adhāyi* is shown in the stanza 'As on the tree'<sup>c</sup> (*vane na*: x. 29. 1).

°रविज्ञाता hdm<sup>1</sup>r, °रविज्ञाता b, °रेकिज्ञाता f. —त्वःपदे hdm<sup>1</sup>b, त्वपदे fk, त्वःपदा(र्थः) r. —र्थः शितामनि hdm<sup>1</sup>, र्थं शिसामनि b, र्थं शिनामनि f, र्थः सिनामनि r. —स्तरानवगमौ hdm<sup>1</sup>rik, स्तरानवराभौ b. —वने जे<sup>o</sup> m<sup>1</sup>r, वने जे<sup>o</sup> hd, वने जे<sup>o</sup> b, वने ते<sup>o</sup> fk.

<sup>a</sup> Yāska (Nirukta i. 7) enumerates, doubtless following an earlier view, *tva* among the particles, but he clearly considers it an inflected word (*ibid.* i. 8). Our author must therefore be criticizing the latter view. <sup>b</sup> Yāska (Nirukta iv. 3) states that the word means 'fore-arm' (*dos*), adding the divergent views of Śākapūṇi, Taiṭṭī, and Gūlava. From the above it does not, of course, appear what view our author held. <sup>c</sup> Yāska (Nirukta vi. 28) in commenting on RV. x. 29. 1 reads *vāyo nā adhāyi*, while the Padapāṭha, reading *vā yo nā adhāyi*, leaves the verb unaccented after the relative. If our author is criticizing Yāska, it does not appear what he means here by ■ misunderstanding of the accent. Cp. Roth, Erläuterungen, p. 94; Max Müller, RV. Prāśākhya, p. 4; Rig-veda, 2nd ed., vol. iv, p. 9; Śāyana on RV. x. 29. 1; Oldenberg, Prolegomena, p. 532.

115. As the regular order<sup>a</sup> (of the words) *was* (arranged) according to the sense in *Śunah-śepam*<sup>b</sup>, *Narā-śaṃsam*<sup>c</sup>, *Dyāvā nah pṛthivī*<sup>d</sup>, *nir-askṛta*<sup>e</sup>, and the rest:

प्रभृतिष्वर्थाद् hdm<sup>1</sup>, \*तिस्वर्थाद् r, \*ति अर्थाद् bfk — \*सीत्क्रमो hm<sup>1</sup>r, \*सीक्रमो fk, \*सीकुमो b

<sup>a</sup> That is, in the Kramapātha This and the following śloka appear to be connected thus: as the sense requires the restoration of words to their proper order (*pada-krama*), so it requires the restoration of letters for the purposes of etymology to their proper order (*caru-krama*)

<sup>b</sup> For *śunaf ctc ckecam* in RV. v 2 7, see RV Prātsākhya u. 43 and xi 8.

<sup>c</sup> For *narā vā śamsam* in RV. x. 64 3, see RV Prātsākhya, loc. cit.

<sup>d</sup> That is, these words in RV ii 41 20 must be read as *dyāvāpṛthivi nah*, cp Nirukta ix 38. <sup>e</sup> For *nar v soasāram askṛta* in RV. x. 127 3, cp. RV. Prātsākhya x. 4, xl 5

116 (so) there is dropping of a letter (*varṇa*), of two letters, of many, and of a consonant: (for instance, in) *atrāni*<sup>a</sup>, *kapih*<sup>b</sup>, *nābhā*<sup>c</sup>, *danah*<sup>d</sup>, *yāmi*<sup>e</sup>, and *aghāsu*<sup>f</sup>.

यामीत्यघासु m<sup>1</sup>. यामित्यघासु hdr. यामीत्यघासु b. यामित्यघासु f.—The end of the *varga* is here marked by २३ in hābfk, not in m<sup>1</sup>

<sup>a</sup> For *atrāni* in RV. x. 79 2. <sup>b</sup> For *vrśā-kapih* in RV x. 86 5, see Nirukta xu. 27.

<sup>c</sup> A very frequent form in the RV before consonants beside the rare *nābhau* There is possibly an allusion to Yāska's etymology (in Nirukta iv 21) '*nābhīr samnahanāf*.' <sup>d</sup> Explained by Yāska (Nirukta vi. 31), on RV i 174 2, as *dānamanasah*.

<sup>e</sup> Given by Yāska (Nirukta ii. 1) as an example in *taf trā yāmi* (RV. i 24 11 or viii. 3 9) for the dropping of a letter. It is explained by Durga as = *yācāmi*. <sup>f</sup> In RV. x. 85 13, supposed to be = *maghāsu* (the reading of the AV.); see Weber, Naksatra ii. 365, note 1.

24. *Word and sense* The verb expresses a form of becoming.

117. From the sense (comes) the word (*pada*), its designation; from the word (comes) the ascertainment of the sense of the sentence (*vākya*). (For) the sentence arises from an aggregation of words, the word arises from an aggregation of letters<sup>a</sup>.

स्वामिधेयं hdm<sup>1</sup> rsk, स्वामिधेयं b.

<sup>a</sup> Which are significant hence the sense is the starting-point in interpretation

118. From the sense (of the word), the subject-matter (*pralā-rana*), the gender, the appropriateness, and from (considerations of) place and time, the (possibility of) discriminating the (whole) sense in the formulas will result; such is the settled rule (*sthitiḥ*) in (regard to) other (writings) also.

There is a lacuna in B from 118<sup>cd</sup> in 122<sup>cd</sup>: मन्नेष्वर्षविदे[क --- मन्त्रवि]त्तमैः ।

119. He who thus exerts himself in the study of etymology (*nairukte*) by the various means of construing (*anvaya*), being desirous of knowing the form of Brahma<sup>a</sup>, will, even though an evil-doer, go to the supreme<sup>b</sup> (*param*).

नैरुक्ते यो यतेत hm<sup>1</sup>r, निरुक्ते यो यतेत f, निरुक्ते जायते k.—रूपमपि दुकृत्यं  
hm<sup>1</sup>r (दुःकृत m<sup>1</sup>), रूपमपि दुःकृत्य f, दुःकृत्य k.

<sup>a</sup> That is, the Veda. <sup>b</sup> Cp. Nirukta i. 18: *yo 'rthajña it sakalam bhadrām asnute: nākam eli jñānavidhūtopāpmā.*

120. How this (world) did not exist in the beginning, either as non-existent or existent, how this universe (*sarvam*) came into being, (all) this they term the evolution (*vṛttam*) of becoming<sup>a</sup> (*bhāva*).

यथेदमपि hdm<sup>1</sup>, यथेदमपि r, यथेदमपि fk.—सदस्य<sup>o</sup> hdr, शब्दाप्य<sup>o</sup> f.—भाववृत्तं hm<sup>1</sup>r,  
भाववृत्तं fk.—वदन्ति dm<sup>1</sup>r/k, वदति h, प्रवचते r<sup>1</sup>r<sup>4</sup> (R's edition, p. 56, śloka 132).

<sup>a</sup> Cp. below, viii. 46 on RV. x. 129 (*nāsat*): *vadanti bhāvavṛttam tat.*

121. The verb (*ākhyāta*) has becoming as its fundamental meaning (*pradhāna*)<sup>a</sup>. There are these six modifications (*vikārāḥ*)<sup>b</sup> of becoming: genesis (*janma*), existence (*astivam*), transformation (*pariṇāmah*), growth (*vṛddhiḥ*), decline (*hānam*), destruction<sup>c</sup> (*vināśanam*).

पङ्क्तिकारा hdr, पङ्क्तिकारो fk, पट्टमकारा r<sup>1</sup>r<sup>4</sup> (p. 56, śloka 128).—जन्मास्तित्वं hrm<sup>1</sup>  
r<sup>1</sup>r<sup>4</sup> (p. 56, śloka 128), जन्मास्तित्वं f.—परिणामी m<sup>1</sup>fr, परिणामी d, परिणामी h, परि-  
णामी k.—वृद्धिर्हातं वि<sup>o</sup> hdr, वृद्धिर्हातं वि<sup>o</sup> fkr<sup>1</sup>r<sup>4</sup> (p. 56, śloka 128).—The end of the  
*varga* is here marked by २४ in hm<sup>1</sup>f, not in ■ (nor in b owing to the lacuna in that MS.).

<sup>a</sup> This definition is identical with that in Nirukta i. 1: *bhāvopradhānam ākhyātam*.  
Cp. RV. Prātiśākhya ii. 12. 8. <sup>b</sup> This is quoted by Yāska (Nirukta i. 2) as the  
opinion of Vārskeyāṇi: *saḍ bhāvastikārā bhavanti*. <sup>c</sup> The passage in Nirukta i. 2 on  
which this is based, gives the verbs (*jāyate &c.*) corresponding to the above nouns.

## 25. The deities of the Vyāhṛtis and of Om.

122. But whatever other modifications of becoming arise from these six<sup>a</sup> must be inferred in each case according to the sentence<sup>b</sup>, to the best of their ability (*sūmarthyāt*), by those who are most familiar with the formulas,

यथां तु hrfk, यथाः स्वरु r<sup>1</sup>r<sup>4</sup> (p 56, śloka 129) — ते यथावाक्यम् hrfk, यथावचनम् r<sup>1</sup>r<sup>4</sup> (p 56, śloka 129) — अयूह्याः r, अयू f, अयूह्याः hdm<sup>1</sup> (cp Nirukta 1 3 अभ्युहितव्याः)

\* The wording is somewhat clumsy. Literally 'others which arise from the modification of becoming of these six' The passage of the Nirukta (1 3), on which the above is based, is more clearly expressed *anye bhavavikārā etesām eva vikārā bhavanti.* <sup>b</sup> Cp Nirukta 1 3 *te yathavacanam abhyūhityāh*

123. and (must) likewise (be inferred) in accordance with the (nature of the) adorations (*namaskāraḥ*)<sup>a</sup> of the Gods and Fathers (appearing in those formulas)

Now hear the divinity of the sacred utterances (*vyāhṛti*)<sup>b</sup>, individually and collectively.

नमस्कारस्त्वेष हm<sup>1</sup>r, नमस्कारस्त्वेष fk, नमस्कारस्त्वेष b — अथ यत्नं h m<sup>1</sup>r, अथ वास्तु fk, अवास्तं b

\* That is, the various modifications of the verbal sense are to be inferred not only from the nature of the sentence but also of the prayer which it contains. If *namaskāraḥ* be read, the meaning would be 'the nature of the prayer is also to be inferred (in doubtful cases) from the tenor of the sentence' <sup>b</sup> That is, the three mystical words *śhūr dhruvā evāh*

124. Now the divinity of the sacred utterances collectively is Prajāpati<sup>a</sup>, while the deities of them individually are this (terrestrial) Agni, Vāyu, and Sūrya (respectively).

दिवतं तु h m<sup>1</sup>r, दिवतं तु fk, दिवतं च b.

\* Cp Sarvāṅkramanī, Introduction ii. 10. *samastānāṃ prajāpatih*

125. The syllable Om has Vāc for its deity, or else it is addressed to Indra, or else (it belongs) to Parameṣthin; or it is addressed to the All-gods, or to Brahman, or to the Gods (in general), or Ka (is its deity)<sup>a</sup>.

वाग्देवस्यो हdb r<sup>1</sup>r<sup>4</sup> (p 56, śloka 133), वाग्देवस्यो r, वाग्देवस्यो f, वाग्देव<sup>a</sup> m<sup>1</sup>, वाग्देवो k — देवः क एव r<sup>1</sup>r<sup>4</sup> b f k r, देवः क एव h d m<sup>1</sup>. — The end of the *varga* is here marked after this śloka (125) by रथ in h d m<sup>1</sup>, but after 124 in b f k. The former is doubtless correct, as the end of the *varga* thus corresponds with the end of the Introduction, while in the other case the twenty fifth *varga* would without any apparent reason contain only three ślokas. The two *vargas*, 25 and 26, however, contain together only eight ślokas instead of ten.

\* On this sloka is based Sarvāṅkramanī, Introduction ii. 11, where, however, Vāc and Indra are omitted, and *ādhyātmikāh* (see *Sadguruśiṣya*) corresponds to ka.



## 26. The first three hymns. Authors of Vaisvadeva hymns.

126. The first hymn is addressed to Agni. Its seer<sup>a</sup> is Madhuchandas. The seven triplets<sup>b</sup> which follow it should all be recognized as addressed to different deities.

आदेयं hm<sup>1</sup>r<sup>1</sup>k, अयये b. —०स आर्षकम् hm<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>5</sup>, ०स आवृणः b, ०स आवृणु f, ०स्रत्थावृणु k, ०स आदितः r. —ज्ञेयाः सर्वे hm<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>5</sup>, ज्ञेयास्त्वन्ये b, ज्ञेयास्त्वन्ये fk, ज्ञेयास्त्वन्यो r. —From here (126) down to 145 Rājendralāla Mitra gives readings connected with r<sup>4</sup>: *ghapustakodāhr̥tapāśhaḥ* (perhaps = 'restored' or 'corrected' reading). Both *gha* and *gha u* are referred to in the notes on śloka 137, p. 57.

<sup>a</sup> More literally, 'the authorship (*ārṣakam*) is that of Madhuchandas.' <sup>b</sup> That is, those which are contained in RV. i. 2, 3.

127. The first of these (2. 1-3) is addressed to Vāyu, the following one (2. 4-6) to Indra and Vāyu, then one to Mitra and Varuṇa (2. 7-9), one also to the Aśvins (3. 1-3), one to Indra (3. 4-6), then one to the All-gods (3. 7-9).

त्वेषां hm<sup>1</sup>r, तेषां bfk. —०णोऽवाश्विनो hr<sup>3</sup>r<sup>4</sup>fk<sup>2</sup>r<sup>5</sup>, ०णो वाश्विनो b, ०ण आश्विन्य r. —थिन्द्रो hr<sup>3</sup>r<sup>5</sup>, स्विन्द्रो fkr<sup>2</sup>, विन्द्रो b, ऐन्द्रो r. —तो hr<sup>3</sup>r<sup>5</sup>, थो m<sup>1</sup>, वो bfk, यः r. —विश्वदेवकः hm<sup>1</sup>r<sup>3</sup>r<sup>5</sup>, विश्वदेवतः bfk, पञ्चमसृचः r.

128. Now (this) last triplet (3. 7-9), composed in the Gāyatrī metre, contains that name (*tan-nāmā*)<sup>a</sup>, or has (the word) 'all' (*viśva*) as its characteristic mark. But (any) other (hymn) addressed to many divinities can be recited in (the place of) those addressed to the All-gods<sup>b</sup>.

तन्नामा hr<sup>3</sup>r<sup>4</sup>r<sup>5</sup>m<sup>1</sup>, नानामा bfk, नान्यः षष्ठाद् r. —विश्वलिङ्गो वा hm<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>5</sup>b, विश्वलिङ्गो fkr. After this there is a lacuna of four pādas in fk: ०लिङ्गो [वा -- शार्धति गो] तमे घ अजिद्यनि. —गायत्रीऽन्यसु यसृचः hdr, गायत्री त्व यस्त्रिचः b, गायत्री स्वपरसृचः r<sup>1</sup>r<sup>4</sup>r<sup>5</sup> (r<sup>5</sup> or ea first appears in Rājendralāla's edition in the notes on this śloka, the whole introduction being evidently wanting in this MS.). —वज्रदेवतम् rb (= Nirukta xii. 40), वज्रदेवत<sup>०</sup> r<sup>4</sup>, वज्रदेवत्वम् r<sup>3</sup>, वज्रदेवत्वम् hd. —अन्यत्तु m<sup>1</sup>r<sup>3</sup>, अन्यं तु hb, ०मन्त्रसु r<sup>1</sup>r<sup>4</sup>. —128<sup>d</sup> = iii. 33<sup>d</sup>.

<sup>a</sup> That is, each of these three stanzas contains the name *viśve devāsah*, or in other words it is characterized by the term *viśva*. <sup>b</sup> According to Yūska (Nirukta xii. 40) this (i. 3. 7-9) is the only gāyatrī triplet addressed to the *Viśva devāḥ*. But, he adds,

whatever (hymn) is addressed to many divinities may be suitably employed in place of such as are (in the strict sense) addressed to the All-gods *yat tu kim cid bahudāvatam tad vaiśvadevānām śikhāne yuyate* Cp Roth, Erläuterungen, p 167, also Śaḍguruśiṣya on Sarvāṅkramanī 1. 139.

129. In<sup>a</sup> Luśa<sup>b</sup>, Duvasyu<sup>c</sup>, Śāryāta<sup>d</sup>, Gotama<sup>e</sup>, Rjīśvan<sup>f</sup>, Avatsāra<sup>g</sup>, Paruḥepa<sup>h</sup>, Atri<sup>i</sup>, the seer Dīrghatamas<sup>j</sup>,

दुवस्यो<sup>r</sup>, य वात्स्ये hdm<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>5</sup> (lacuna in fk) the latter must be a very old corruption as MSS of both families have it The only MSS with the correct reading are apparently r<sup>1</sup> and r<sup>6</sup>.—गौतमे hdm<sup>1</sup>b, गौतमे<sup>r</sup>, the reading of fk (where the गौ of लिङ्गो seems to have caused the lacuna see note on 128) लिङ्गौतमे also points to गौतमे. गौतमे and गौतमे are frequently confused in the MSS cp critical note on 1. 58—परक्षेपे hr<sup>3</sup>f, परक्षेपे<sup>b</sup>, परक्षेपे<sup>r</sup>, परक्षेपे<sup>kr<sup>2</sup></sup>, परक्षेपे<sup>m<sup>3</sup></sup>—अचौ<sup>r</sup> (=r<sup>1</sup>r<sup>6</sup>), पुत्रे bfr<sup>2</sup>r<sup>5</sup>hdm<sup>1</sup>r<sup>3</sup>r<sup>4</sup> the latter must also be a very old corruption, which is easy to explain palaeographically, and would, moreover, have been helped by the hiatus (°क्षेपे अचौ).—दीर्घतमस्युषी hm<sup>1</sup>r, दीर्घतमस्युषी<sup>b</sup>, दीर्घतमस्युषी<sup>f</sup>, दीर्घतमस्युषी<sup>kr<sup>2</sup></sup>.—The end of the *varga* is here marked by र्द in hdbfk, not in m<sup>1</sup>.

<sup>a</sup> The following twenty seers enumerated in 129 131 are all authors of hymns to the All-gods. <sup>b</sup> Seer of RV. x. 35, 36 <sup>c</sup> Seer of RV x. 100 <sup>d</sup> Seer of RV. x. 92 <sup>e</sup> Seer of RV. i. 89, 90. <sup>f</sup> Seer of RV vi. 49-52 <sup>g</sup> Seer of RV. v 44 <sup>h</sup> Seer of RV. i 139 <sup>i</sup> Seer of RV. vi. 41-43 <sup>j</sup> Seer of RV. i 164

## 27. Character of Vaiśvadeva hymns.

130. in Vasiṣṭha<sup>a</sup>, Nābhānediṣṭha<sup>b</sup>, Gaya<sup>c</sup>, Medhātithi<sup>d</sup>, Manu<sup>e</sup>, Kakṣivat<sup>f</sup>, Vihavya<sup>g</sup>, as well as in many other seers<sup>h</sup>,

कक्षीवति<sup>r</sup>, कक्षीवति hdm<sup>1</sup>r<sup>4</sup>, कक्षीवति bfr<sup>2</sup>.—°वक्षयिषु hm<sup>1</sup>r<sup>3</sup>r<sup>4</sup>bkr<sup>2</sup>r<sup>5</sup>, °यु क्षयिषु<sup>r</sup>.

<sup>a</sup> Seer of RV. vii 34-37, 39, 40, 42, 43. <sup>b</sup> Seer of RV. x 61, 62. <sup>c</sup> Seer of RV. x. 63, 64 <sup>d</sup> Seer of RV. i. 14. <sup>e</sup> Seer of RV. vii. 27-30 <sup>f</sup> Seer of RV. i 121, 122. <sup>g</sup> Seer of RV. x 128. <sup>h</sup> Besides the twenty here enumerated there are about ten other authors of Vaiśvadeva hymns in the RV ; see Aufrecht, RV<sup>2</sup> vol. II, p. 668, under *derāś*. Seventeen of the twenty seers enumerated above (the omissions being Atri, Gāthān, and Nābhānediṣṭha) are repeated below in III. 55-59, where twenty more are added.

131. in Agastya<sup>a</sup>, Bṛhaduktha<sup>b</sup>, Viśvāmitra<sup>c</sup>, and Gāthīn<sup>d</sup>, variations (*vipravādāḥ*)<sup>e</sup> are here (in the Rg-veda) apparent in their respective praises.

विश्वामित्रे च  $hm^1r$ , विश्वामित्रे थ  $bfr^2r^5r^6$ .—विप्रवादाश्च  $hm^1r^1r^4r^6$ , विप्रवादासु  $r$ , विप्रवादाश्च  $bfk$ .

<sup>a</sup> Seer of RV. i. 186.

<sup>b</sup> Seer of RV. x. 56.

<sup>c</sup> Seer of RV. iii. 57.

<sup>d</sup> Seer of RV. iii. 20.

<sup>e</sup> That is, these seers differ from one another in regard to the deities addressed in their Vaiśvadeva hymns.

132. Now the teachers Yāska<sup>a</sup> and Śāṅḍilya say that any formula<sup>b</sup> in which a combination of many (deities) appears, is addressed to the All-gods.

बह्वीनां सं<sup>o</sup>  $hm^1r$ , बह्वीर्वा चं  $b$ , बह्वीर्वा सं<sup>o</sup>  $fk$ .—वैश्वदेवं तद्  $hm^1r^2r^4r^5$ , वैश्वदेवं तम्  $r$ , °देवं त्वम्  $b$ , °देवस्त्वं  $f$ , °देव तुम्  $k$ .

<sup>a</sup> In Nirukta xii. 40: see above 128, note <sup>b</sup>.

<sup>b</sup> Mantra is here treated as a neuter; also below, viii. 129.

133. One should state everything, whatever it be, a verse, or hemistich, or stanza, or hymn, which is addressed to many divinities, to be addressed to the All-gods<sup>a</sup>.

बदेत्सर्वं  $hrbfk$ , बदेत्सूचं  $m^1$ .—बह्वेदेषतम्  $hm^1rbfk$  (Nirukta xii. 40), °देवतम्  $r^1r^5$ .

<sup>a</sup> See above, 128, 132, and Nirukta xii. 40.

134. All (*sarvāḥ*) the deities are praised by the seers with collective laudations; now this technical term (*saṃjñā*) 'collective' (*viśva*) is laid down (*nipātita*) in (the sense of) all-comprehensiveness<sup>a</sup> (*sarvāvāptau*).

The words सर्वा to सुताः (inclusive) are omitted in  $fk$ .—इत्येषा  $bfr^2r^5hm^1r^3r^4$ , इत्यासां  $r$ .—निपातिता  $hdx$ , निपातिती  $bm^1r^4r^5$ , निपातिति  $fk$ .—The end of the *varga* is here marked by २७ in  $bfk$ , by २८ in  $hd$ , not at all in  $m^1$ .

<sup>a</sup> That is, it is used in a collective sense, *viśve devāḥ* thus meaning 'the gods collectively.'

## 28. Passages of the R̥g-veda addressed to Sarasvatī. Indra hymns.

135. Now the seventh (triplet) is addressed to Sarasvatī (3. 10-12). These are the Praṭiga deities<sup>a</sup>. She is praised in all stanzas by the name of Sarasvatī in two ways:

सारस्वतसु  $hm^1r^2r^6r^4$ , सरस्वतसु  $bfk$ , सारस्वतः  $r$ —सप्तम  $hm^1r^2r^6r^4$ , शन्तमा  $b$ ,  
उत्तरम  $skr^2$ , सप्तमसु  $r$ —एताः प्रउग<sup>o</sup>  $hdr$ , एता प्रउ<sup>b</sup>  $b$ , एता प्रउग<sup>o</sup>  $skr^2$ —After 135<sup>ab</sup>  
the following line (not found in  $hdm^1r^2r^6bfskr^2r^6$ ) is added by  $r$

अविध्यमान ऊने वा प्रउनेष्वत आवपेत् ।

—सारस्वतीति  $hm^1bfsk$ , सरस्वती तु  $r$ —द्विविधम्  $hdm^1$ , द्विविदम्  $fk$ , द्विविधम्  $b$ , द्विवि-  
धाम्  $r$ —असु  $hm^1bfsk$ , ह्यसु  $r$ —सर्वामु सा  $hm^1r^2r^6r^4$ , संदृश्यते  $r$ , सदृश्यते  $b$ , सदृश्यते  $fk$

\* RV. i. 3 10-12, where Sarasvatī appears as a Prauga deity, is explained in Nirukta  
xi 26, 27 Sarasvatī again appears as a Prauga deity in RV ii 41 16-18 Cp below,  
17. 9<sup>2</sup>

136, as a river, and as a deity Now with regard to this the teacher Śaunaka has stated that the passages (in which she is praised) as a river<sup>a</sup> are six, (and that there is) not a seventh :

नदीवहेषतावस्र  $hbfskr^2$  (Nirukta ii. 23), नदीवहेष वास्रिव  $r$ —तथाचार्यसु  $hdm^1$ ,  
अथाचार्यसु  $b$  सूत्राचार्यसु  $skr^2$ , सूत्राचार्यसु  $r^2r^4r^6$ , तथिवसुमयं  $r$ —श्रीनक्षः  $hdm^1r^2r^6bf$   
 $kr^2r^6$ , स्रुतम्  $r$ —नदीवन्निसमाः  $r^2r^4r^6r^6$ , नदीवन्निसमा  $b$ , नदीवन्निसमो  $fk$ , नदीवहेषताः  
 $hdm^1$ —एद् ते  $hm^1r^2r^4r^2r^6$ , एते  $fk$ , एद्दे  $b$ —136<sup>cd</sup>-138<sup>cd</sup> seem to be omitted in  $r^2$  (and  
 $r^6$ !), as these five lines are relegated to a footnote by Rājendralāla Mitra

\* Cp Nirukta ii 23 *sarasvatīty etasya nadīmad devatāvac ca nyamā bhavanti*.

137. (the six being)<sup>a</sup> 'Best Mother' (*ambī-tame*: ii. 41. 6) <sup>b</sup>,  
'Alone' (*ekā* vii 95. 2), 'On the Dṛśadvatī' (*dṛśadvatyām*: iii.  
23. 4<sup>cd</sup>), 'Citra indeed' (*citra it*: viii. 21. 18), 'Sarasvatī'<sup>o</sup> (x. 64 9  
and vi. 52 6<sup>b</sup>). Yāska, however, regarded this (passage), 'She  
with her might' (*nyam śusmebhīh*: vi. 61. 2) <sup>d</sup>, to be a seventh.

अस्यैका  $hm^1$ , अन्वैका  $skr$ , अनेका  $b$ —विच इस्र  $hr^2r^4r^2(r)^6$ , इम  $bfsk$ .

\* As the first line of the śloka contains pratikas only, one would naturally expect  
six separate words to represent them; but according to the reading favoured by the  
MSS (*citra ic ca, sarasvatī*) there are only five, *sarasvatī* representing two passages. On  
the other hand, the reading of  $bfsk$ , *citra smam*, gives six pratikas; *smam* (x 75-5) is,  
moreover, most appropriate, as Sarasvatī is here invoked with a number of other rivers.  
*Citra smam* could easily have been corrupted to *citra ic ca*, the second word beginning  
with the same letter, and *citra it* being already familiar to the scribe from a previous  
occurrence (i. 48) *Citra it ca* would much less easily be corrupted to *citra smam*. The  
*it* could not have been considered necessary for identification, as another stanza of the  
RV also begins *citra it* (x 115 1) For these reasons *citra smam* appears to be the pre-  
ferable reading <sup>b</sup> In this passage Sarasvatī is again a Prauga deity | cp. 135, note \*

<sup>c</sup> There are three pādas in the RV. beginning *Sarasvatī*: x. 64. ॥ (*sarasvatī sarayuh sindhuḥ*), vi. 52. 6<sup>b</sup> (*sarasvatī sindhubhīḥ pinvamānā*), and ii. 3. ॥ (*sarasvatī sādhayantī dhīyam*). The latter passage could not have been meant, as *Sarasvatī* is here one of the three sacrificial goddesses along with *Ilā* and *Bhūrati* in an *Āpī* hymn. If *sarasvatī* is meant to represent two pratikas, the second passage can hardly be objected to because it is only the second pāda of a stanza, since *āśvadatyām* in the same line is the third pāda of ॥ stanza. <sup>d</sup> This stanza is expressly stated by *Yūska* (*Nirukta* ii. 23) to be addressed to *Sarasvatī* as a river: *athaitan nadinā*.

138. *Aitara*<sup>a</sup> regarding this (stanza) as a sacrificial text (*yājyā*) for the victim offered to *Sarasvatī* (*sārasvata*) in the *Maitrāyaṇya* (*Samhitā*)<sup>b</sup>, because the oblation is (here) the chief thing<sup>c</sup>, has stated (that it is addressed) to *Vāc*<sup>d</sup>.

स्तीनां hr<sup>3</sup>r<sup>4</sup>fbkr<sup>2</sup>r<sup>5</sup>, स्तीनां m<sup>1</sup>.—चान्या hr<sup>3</sup>r<sup>4</sup>m<sup>1</sup>br<sup>2</sup>r<sup>5</sup>, चान्या fk. The anusvāra must have dropped out owing to the following मी.—उद्वियः hm<sup>1</sup>r, उद्वियः b, उद्वियः f, उद्वियः k.—एवितरो hdm<sup>1</sup>rb, एवोनरी fk.

<sup>a</sup> This name is not found elsewhere. <sup>b</sup> iv. 14. 7 (among the *yājyānupākṛtā* texts). <sup>c</sup> That is, regarded from the point of view of the sacrifice, the goddess would be addressed, not the river. <sup>d</sup> That is, *Sarasvatī* = *Vāc*; cp. *Nirukta* vii. 23, where *Sarasvatī* is the only one of the fifty-seven names of *vāc* (*Naighaṇṭuka* i. 11) discussed.

139. (The hymn) 'Doer of fair deeds' (*surūpākṛtnum*: i. 4) is addressed to *Indra*, as well as seven others after it (5-11). Six successive stanzas (beginning) 'Then according to their wont' (*ādāha svadhām anu*: 6. 4-9) are addressed to the *Maruts*.

चान्यान्यतः hm<sup>1</sup>b, चान्यतः fk, चान्योऽन्यतः r.—पलादह bfr<sup>4</sup>, पलादह kr<sup>2</sup>, पलादह hdm<sup>1</sup>r.—The end of the *varga* is here marked by २८ in bfk, not in hdm<sup>1</sup>.

### 29. *Indra* associated with the *Maruts* in *RV. i. 6*.

140. One (of them), 'What is firm' (*vilu cit*: 6. 5) is sung in honour of *Indra* with the *Maruts*. But the latter hemistich of the (stanza) next but one to this (i.e. 6. 7<sup>a</sup>)<sup>a</sup> is addressed to two deities.

वीळु hdm<sup>1</sup>, वीळु bfr, पीळु r<sup>3</sup>, विषु r<sup>1</sup>, वित्तु r<sup>2</sup>, वालु r<sup>5</sup>.—इन्द्राय hm<sup>1</sup>r<sup>3</sup>bfrkr<sup>2</sup>r<sup>6</sup>, इन्द्राय r, इन्द्रोऽयं r<sup>1</sup>.—एकान्तरायाम् hm<sup>1</sup>r, एकांतरास्त्व<sup>o</sup> fbk.—अर्धर्चो ल्यो dm<sup>1</sup>, अर्धर्चोऽन्यो r<sup>4</sup>r<sup>6</sup>, अर्धर्चान्यो h, अर्धर्चान्यो r, अर्धर्चो ल्यो b, अर्धर्चो ल्यो f, अर्धर्चो ल्यो k.—द्विदेवतः bfrkr<sup>4</sup>r<sup>6</sup>, द्विदेवतः m<sup>1</sup>, हि देवतः hd.

<sup>a</sup> That is, the third pāda, this being a *gāyatrī* stanza.

141 For while it is chiefly addressed to the host of the Maruts, Indra is at the same time intended to be distinguished thus 'both glad (and) equal in brilliance' (*mandū samanavar casa*), or (this means) 'with him who is glad (and) of equal brilliance'<sup>a</sup>

मन्द्मप्रधानो hm'r °धायो fk, °धावो b—हीत्य चेद्रो r<sup>5</sup> हित्य चेद्रो m' हीत्य चद्रो b हीत्य चेद्रो b हीत्य चेद्रो f हित्य चेद्रो k (य<sup>2</sup>) हीत्य च r<sup>2</sup>r<sup>3</sup>r<sup>4</sup> इय हीन्द्रसु r—मन्द् hr<sup>3</sup>r<sup>4</sup>m'r मृद् b मन्द् r<sup>2</sup>, मन्द् fk—समानवर्चसा r<sup>4</sup>(=RV) °वर्चस्य hdr<sup>3</sup>m', °वर्चसो r °वर्चस्य bfk

<sup>a</sup> These alternative explanations are based on Nirukta IV 12 *mandu mad snu yuvam sthaḥ aṣi va manduṣa teneti syat samanavarcasety etena vyakhyatam*

142 Those to whom (the hemistich appears to be) addressed to two deities<sup>a</sup>, explain (the final vowel of) *mandu* as not liable to phonetic combination (*pragrhnanti*)<sup>b</sup> One (however) who from his study (of it) recognizes the pada to have only one deity, deserves a hearing,

मन्द् hdr मन्द् b मद् k मन्द् r<sup>1</sup>r<sup>4</sup>, r<sup>6</sup>r<sup>5</sup>—येयानिव hm<sup>1</sup>r<sup>2</sup>r<sup>4</sup>r<sup>5</sup>b येयानिव r एयानिव fkr<sup>2</sup>—एकदेवत्वम् hdbfk, °देवत्वम् m<sup>1</sup> °द्वैतत्वम् r—विज्ञायाम् hdbf विज्ञायाम् r विज्ञानाम् r<sup>1</sup>r<sup>4</sup>, r<sup>5</sup>—°ध्ययनात् hrm<sup>1</sup>r<sup>1</sup>r<sup>4</sup>r<sup>5</sup>, °त्ययनात् fkr<sup>2</sup> °त्ययत् b

<sup>a</sup> The two deities would be the host of the Maruts and Indra, but cp Griffith Translation of the Rig veda on 1. 6 7 and Grassmann Wörterbuch, under *mandu*  
<sup>b</sup> *Mandu* is treated as *pragḥya* in the *Padapāṭha*

143 as *Rodasi* in the Atharva veda (*atharvāṅgīrasa*) is (regarded as one) of the wives of the gods<sup>a</sup>

This praise is by the teachers regarded as chiefly addressed to the host of the Maruts<sup>b</sup>

अथवाङ्गिरसे hrm<sup>1</sup>, अथवाङ्गिरसे b आथवाङ्गिरसे f आथवाङ्गिरसे k—143<sup>ab</sup> is omitted in r<sup>1</sup>r<sup>4</sup>r<sup>5</sup>

<sup>a</sup> In RV v 46 8 *rodasi* is treated as *pragḥya* in the *Padapāṭha* (doubtless because not accented *rodasi*) This stanza also occurs in the Atharva-veda vii. 46 8 It is commented on by Yāska (Nirukta XII. 46) who however explains *rodasi* here as *rudrasya patni* Cp Sāyana on RV v 46 8  
<sup>b</sup> That the praise of the Maruts is predominant here is supported by the wording of the Sarvānukramaṇi 'the six (stanzas) *ad aha* (6 4-9) are addressed to the Maruts v *ku cud* (6 5) *indrena* (6 7) are also addressed to Indra'

144. As the host of the Maruts is chiefly addressed, Indra is at the same time intended to be distinguished. For the entire host of the Maruts is considered to share (in sacrifice) equally (*samāmsam*) with the great Indra.

विचिकित्सितः  $hr^3r^4bfr^2$ , विचिकित्सते  $r$ .—मरुद्गणं महेन्द्रस्व  $h\dot{a}r$ , मरुद्गणमहेन्द्रस्व  $r^4(r^3?)bfr$ , मरुद्गणेनेहेन्द्रस्व  $r^1r^4r^0r^2$ , सद्गणं प्रधानस्व  $m^1$ .—समांशं  $hm^1r$ , समांशं  $f$ , शमांशं  $b$ , समांसं  $r^1r^4r^0k$ .—सकलं  $hm^1r$ , शाकलं  $r^1r^4r^0$ , साकला  $bfr$ .—The end of the *varga* is here marked by २९ in  $hm^1bfr$ .

30. The deities of RV. i. 12, and of the Āpri hymn i. 13.

145. The hymn 'Agni' (*agnim*: i. 12) has Agni as its divinity. In it one verse, 'by Agni Agni is kindled' (*agnināgniḥ sam idhyate*: 6<sup>a</sup>), is addressed to two deities: they mean Nirmathya and Āhavanīya<sup>a</sup>.

०दिदेवत्वं  $hm^1r$ , ०देवत्वं  $b$ , ०देवत्यो  $fk$ .—द्विदेवतः  $hbfr$ , द्विदेवतः  $m^1r^3r^4r^0$  (Saru-nukramaṇī द्विदिदेवतः).—निर्मथ्या<sup>०</sup>  $r^1r^4fk$  Saru-nukramaṇī, निर्मथ्या<sup>०</sup>  $h\dot{a}r^0m^1b$ .—०यार्था  $hdm^1rb$ , ०यार्थं  $fk$ , ०यार्था  $r^1r^4$ , ०यार्थं  $r^0$ .

<sup>a</sup> Two forms of Agni, the one being the fire produced by friction, the other the oblation fire. Cp. Saru-nukramaṇī on RV. i. 12: *pādo dovyagnidatvato nirmathyāhavanīyau*.

146. Now as to the deities which, stanza by stanza, in the second hymn of twelve stanzas (i. 13), are praised along with Agni, hear their names from me.

यासु देवताः  $hm^1bfr$ , देवताः सुताः  $r$ .—सूयन्ते  $hm^1r$ , स्वयन्ते  $b$ , सूयते  $r^1r^4r^0fk$ .—ह्यपिना  $hm^1rb$ , पिना  $fk$ .—In  $r^1r^4r^0$  146<sup>cd</sup> reads:

सूयते देवता यासां नामानि शृणुतेह नः ।

147. In the first (stanza) Fuel<sup>a</sup> (*idhma*) is praised, in the second Tanūnapāt, Narūsaṃsa in the third, but in the fourth Īa is praised;

सुतसेधो  $hm^1rb$ , सुतसेधो  $fk$ , समिदसु  $r^1r^4r^0$ .—सूयते त्विळः  $hm^1$ , सूयते त्विळः  $r$ , सूयते त्विळः  $b$ , सूयत त्विळः  $f$ , सूयतां त्विळः  $k$ .

<sup>a</sup> On the Āpri hymns, see Roth, Erläuterungen, pp. 122-124.

148. but the Litter (*barhis*) in the fifth, then the Divine Doors with another (6), Night and Morning (*naktoṣāsā*) in the seventh, while in the eighth are praised together

द्व्यस् hm<sup>1</sup>bfk, द्व्यस् r<sup>2</sup> the Sarvānukramāṇī has the Vedic form देवीः.—न्यया hm<sup>1</sup>rfb, न्यया r<sup>2</sup>, न्यया kr<sup>2</sup>—संस्तुती सह hm<sup>1</sup>r<sup>2</sup>, स्तुती सहे (सं being omitted) b, स्तुती रहे (the preceding four syllables अष्टम्या सं being omitted) fk, स स्तुती सह r<sup>2</sup>r<sup>1</sup>, तु स्तुती सह r.

149. the two 'Divine' Sacrificers; in the ninth stanza are praised the Three Goddesses; but Tvastṛ is to be known as praised in the tenth.

द्व्याब् hm<sup>1</sup>r, द्व्याब् fkr<sup>2</sup>r<sup>2</sup>, द्व्याद् b—स्तुतः hm<sup>1</sup>r, स्वतः b, द्युतः fk—The end of the *varga* is here marked by ३० in hdm<sup>1</sup>bfk.

### 31. The eleven Āpri hymns.

150. In the eleventh (stanza) of the hymn one should know Vanaspati to be praised, but in the twelfth one should know the divine 'Svāhākr̥tis' to be praised.

स्तुतं m<sup>1</sup>r<sup>2</sup>, स्तुत b, स्तुत fk, स्तुति hdr—देवोर् hm<sup>1</sup>, देवी r<sup>2</sup>bfk, देवो r—ऋतीरिति hm<sup>1</sup>r<sup>2</sup>bfk, ऋतीरिह r

151. Now as to the deities which, stanza by stanza, are celebrated in this hymn (i. 13), they (occur) in all the Āpris; the second (deity), however, is subject to option (*vikalpate*)<sup>a</sup>.

\*या तु विकल्पते hr<sup>2</sup>r<sup>2</sup>bfr<sup>2</sup>, \*या तु विकल्पते m<sup>1</sup>k, \*याया विकल्पते r.

<sup>a</sup> As to how this option applies, see below, u 155-157

152. As to the Āpri hymns, including the Praiṣas (ritual summons), they are eleven (in number); or (rather) the Praiṣa hymn<sup>a</sup> (consists of) sacrificial formulas, while these other (hymns of the Rg-veda) are ten (in number)<sup>b</sup>.

सहामोमुक्तानि hm<sup>1</sup>r<sup>2</sup>r<sup>2</sup>, सहेयमुक्तानि bfr<sup>2</sup>, सहेव हेतानि r.—तान्येकादश सन्ति च hm<sup>1</sup>r<sup>2</sup>bfr<sup>2</sup>r<sup>2</sup>, त्वेकादश प्रचक्षते r.—यजूषि hm<sup>1</sup>r<sup>2</sup>fkr<sup>2</sup>r<sup>2</sup>, यज्ञासि b, यजुषः r—\*तराणि तु hm<sup>1</sup>rb, \*तराणि च k, \*तराणि L

<sup>a</sup> Which consists of twelve *gayāṅgī*, that is, VB XXI. 29-40. This is referred to by Yāska (Nirukta viii. 22) as *praiṣikam* (scil. *sūktam*), and included by him among the eleven Āpri hymns (*tāny etāny ekādasapriśūktāni*). Cp Roth, Erläuterungen, ¶ 122. <sup>b</sup> The ten Āpri hymns of the Rg-veda are enumerated in the Anuvākānukramāṇī, 10-12, p 48 of my edition of the Sarvānukramāṇī. See also ĀSS. iii. 2 ff.



153. Now there are three (Āprī hymns) relating to the Sautrāmaṇī sacrifice (*sautrāmaṇāni*)<sup>a</sup>, one to Prajāpati (*prājāpatya*)<sup>b</sup>, and one used at the horse-sacrifice (*āsvamedhika*)<sup>c</sup>, and the one (employed) in the human sacrifice (*puruṣasya medhe*)<sup>d</sup>: these (make) six (special additional Āprī hymns) in the Yajur-veda (*yajurhṣu*).

पुरुषस्य तु hm<sup>1</sup>, पुरुषस्य च rbfk.—यजुःष्वेव r, यजुष्वेव hm<sup>1</sup> bfk.—तानि षट् hm<sup>1</sup> r<sup>3</sup> bfk r<sup>2</sup> r<sup>5</sup>, तच्च ह r.

<sup>a</sup> That is, VS. xx. 36-46 (cp. SB. xiii. 9. 3<sup>16</sup>, note); xx. 55-66 (cp. SB. xii. 8. 2<sup>19</sup>); xxi. 12-22 (cp. SB. xii. 9. 3<sup>16</sup>). <sup>b</sup> That is, VS. xxvii. 11-22 (see commentary on the first stanza and cp. SB. vi. 2. 2<sup>1</sup> ff., especially <sup>10</sup> and note on <sup>12</sup>). <sup>c</sup> VS. xxix. 1-11 (cp. SB. xiii. 2. 2<sup>14</sup>). <sup>d</sup> Referred to in Śākḥ. ŚŚ. xvi. 12. 8 as beginning *agnir mṛtyuḥ*.

154. Here only the Praiṣa hymn (VS. xxi. 29-40) need be (considered); that (which has been referred to beyond this) in the Yajur-veda (*yajurhṣu*) need not be troubled about (here).

Of those (eleven) the hymn relating to the Praiṣas<sup>a</sup>, and that which Dīrghatamas sang (i. 142),

यजुःष्वान्निधेत तत् m<sup>1</sup> r, यजुष्वान्निधे तत् h, यजुष्टादये ततः b, यजुषा इतिव तः fk, यजुःष्वान्निधेयु च r<sup>1</sup> r<sup>4</sup> r<sup>6</sup>.—प्रेषगतं hm<sup>1</sup> r<sup>3</sup>, प्रेषहतं bfk.—सूक्तं यच्च hm<sup>1</sup>, यच्च यच्च r, यच्च तच्च fkr<sup>2</sup>, यच्च only b, यत्तु तच्च r<sup>5</sup> r<sup>7</sup>.—The end of the *varga* is here marked by ३९ in hm<sup>1</sup> bfk.

<sup>a</sup> That is, Āprī stanzas belonging to (-*gata*) or turned into (-*krta*) Praiṣas, the expression being equivalent to Yāska's *praiṣika*, 'consisting of Praiṣas.'

### 32. Tanūnapāt and Narāsaṃsa in Āprī hymns. Iḍhma a form of Agni.

155. and that which has been mentioned in (the collection of) Medhātithi (i. 13)<sup>a</sup>: only these three contain both<sup>b</sup> (Tanūnapāt and Narāsaṃsa). Both that which is mentioned in (the collection of) Ḡṛtsamada<sup>c</sup> (ii. 3) and in (that of) Vādhryaśva<sup>d</sup> (x. 70),

मेधातिथी hm<sup>1</sup> r<sup>3</sup> r<sup>5</sup> r<sup>7</sup>, मेधातिथेर् fkr<sup>2</sup>, मेधातिथिं r.—वन्ति तु hr bfk, वन्ति च m<sup>1</sup>.—ऋषी गृत्समदे hm<sup>1</sup> r<sup>3</sup> r<sup>5</sup> r<sup>7</sup>, ऋषिर्गृत्समदो bfk.—वाध्यथे hm<sup>1</sup> r<sup>3</sup> r<sup>5</sup> r<sup>7</sup>, वाध्यथस् r, वाधुवंस् f, वाधुवंस् k, वानुयंस् b.—च hr<sup>3</sup> r<sup>5</sup> r<sup>7</sup> b, च fk, तु r.

<sup>a</sup> Which would constitute a ṛṣi-sūkta according to i. 14, 15. <sup>b</sup> *Ubhayavanti*; cp. Nirukta viii. 22: *maidhātithaṃ datrghatamasasṃ praiṣikam ity ubhayavanti*; cp. Roth, Erläuterungen, p. 122; see also my Introduction to the Sarvānukramaṇī, p. xiv.

156. both (the hymn) of Atri (v. 5) and that (vii. 2) which was revealed to the son of Urvaśi (Vasistha), contain Narāśamsa. Tanūnapāt (appears in that) which Agastya (i. 188) and Jamadagni<sup>a</sup> (x. 110) sang,

अवेद्य hm<sup>1</sup>r<sup>3</sup>r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>. अवेद्य b, अवे च k, अचिज्—ददर्श च hm<sup>1</sup>r<sup>3</sup>bfkr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, ददर्शे च r.—गत्यद्य hm<sup>1</sup>r<sup>3</sup>br<sup>5</sup>r<sup>7</sup>, गत्यसु r, no particle in k—वामदपि सु r, जामदपय b, वामदग्न्यय r<sup>5</sup>r<sup>7</sup>, वामदेवय hdm<sup>1</sup>r<sup>3</sup>—There is a lacuna in fk between गत्य and यज्जगौ.

<sup>a</sup> The reading of hdm<sup>1</sup>r<sup>3</sup>, *vāmadevaś*, is doubtless a corruption of the incorrect reading *jāmedagnaś*. There is no Āpri hymn by Vāmadeva, while that of Jamadagni is particularly important, the whole of it being commented on by Yāska (Nirukta viii. 4-21); cp. Roth, Erläuterungen, p 122, and Sarvānukramāni, Introduction, p xiv.

157. and that which the seer Viśvāmitra (iii. 4) and Asita the son of Kaśyapa (ix. 5) sang.

Now as to the twelve deities which have been stated<sup>a</sup> (to belong) to the stanzas of Medhātithi (i. 13. 1-12),

•येर्द्धवा यां सु b, •येर्द्धवा या तु fk, •येर्द्धवो यासु m<sup>1</sup>r<sup>3</sup>r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, •येर्द्धवोर्वाय b, •येर्द्धवोर्वाय d, •येस्तुषां यासु r

<sup>a</sup> Above, u 246-150

158. learn the manner (*saṃpadam*) in which they represent (*saṃpadyante*) Agni.

The Fuel (*idh-ma*) is the Agni who is everything; for this (Agni) is kindled (*sam-idhyate*)<sup>a</sup> as fuel. Or this form (*i-dhma*) is made from the root *dhmā*; for fuel is kindled when blown (*dhmātaḥ*).

यथापि ताः hr<sup>3</sup>m<sup>1</sup>r<sup>3</sup>r<sup>5</sup>r<sup>7</sup>, यथापि ताः bfk, यथापीकाः r—सर्वम् hr<sup>3</sup>m<sup>1</sup>bfkr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, सोऽयम् r—हीध्मः hm<sup>1</sup>r<sup>3</sup>r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, हीध्मो b, हीध्मे r, हीध्मो f—ध्मातेर्वितत्कृतम् hm<sup>1</sup>r<sup>3</sup>r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, ध्मातेर्वितत्कृतम् b, ध्मातेर्वितत्कृतम् fk, ध्मातेर्वितत्कृतम् r—ध्मातो r, ध्माते bfk, ह्धेर् hdm<sup>1</sup>.—हीध्मः hm<sup>1</sup>r<sup>3</sup>bfk, हीध्मे r<sup>3</sup>r<sup>5</sup>r<sup>7</sup>.—The end of the *varga* is here marked by ३२ in hm<sup>1</sup>fk. The last pāda is repeated in b only.

<sup>a</sup> This etymology corresponds to the only one given by Yāska (Nirukta viii. 4): *idhmaḥ samindhanāt*.

## 1. Tanūnapāt. Narāsaṃsa. Iḷa. Barhis.

1. Now this same Agni is (also) Tanūnapāt<sup>a</sup> by name. That (celestial Agni) extends (*yachati*)<sup>b</sup> his body (*tanum*).

They say that 'Napāt' is a descendant<sup>c</sup>, and that the origin of this one (*asya*) is from that one (*amutas*)<sup>d</sup>.

यद्यत्सो तनुम् hm<sup>1</sup>r<sup>3</sup>r<sup>2</sup>r<sup>6</sup>r<sup>7</sup>, यद्यत्सो तनुम् b, यद्यत्सो तनुम् f, सोऽयुच्यते तनुः  
r.—असुतोऽस्य hm<sup>1</sup>r<sup>3</sup>bfr<sup>2</sup>r<sup>6</sup>r<sup>7</sup>, अमृतस्य r.

<sup>a</sup> Cp. above, ii. 26: *ayam tanūnapād agniḥ*.

<sup>b</sup> Cp. *ibid.*: *asau hi tananāt tanuḥ*.

<sup>c</sup> Cp. ii. 27: *anantarāṃ prajāṃ āhur napād iti agniḥ*, and ii. 26<sup>c</sup><sup>d</sup>.

<sup>d</sup> Cp. *ibid.*: *napād amuṣya caivōyam*

2. Now some say that Narāsaṃsa here is Agni<sup>a</sup>. .Again (*atha vā*) others (use the term) in (the sense of) sacrifices<sup>b</sup>, (saying) 'all men (*narāḥ*) utter praise (*saṃsanti*) seated at it.'

नराशंसिहेके तु hm<sup>1</sup>r<sup>3</sup>bfr<sup>2</sup>r<sup>6</sup>r<sup>7</sup>, अशन्विहेके तु r.—अपिमाङ्गरथेति hm<sup>1</sup>r<sup>3</sup>r<sup>6</sup>r<sup>7</sup>,  
हेतुमित्याङ्गरथंतरं fk, हेतुमित्याङ्गरथंतरं b, हेतुमित्स्वाङ्गरथरे r.—इति वाध्वरे hm<sup>1</sup>r<sup>3</sup>  
r<sup>6</sup>r<sup>7</sup>, इति वा नरः bk, इति चानरः f, इति वादिनः r.

<sup>a</sup> This is the opinion of Śākapūṇi according to Yāska, Nirukta viii. 6: *agnir itī śākapūṇi: naraḥ praśasyo bhavati*.

<sup>b</sup> This is the view of Kātthakya, *ibid.*: *narāsaṃso yajña itī kātthakyo: narā asmīn āsināḥ saṃsanti*.

3. Others say he is Agni, because he is Narāsaṃsa as the object of praise (*praśasya*) by men seated at the sacrifice<sup>a</sup>; and so also say the ritualists (*ṛtvijō narāḥ*)<sup>b</sup>.

एतमेवाङ्गरथेऽपिम् hm<sup>1</sup>r<sup>3</sup>br<sup>6</sup>r<sup>7</sup>, इतिमेवाङ्गरथेऽपिम् fk, तदाङ्गरथेमेवायम् r.—  
ह्ययम् hr<sup>3</sup>bfr<sup>2</sup>r<sup>6</sup>r<sup>7</sup>, त्वयम् r.—प्रशस्य हdb, प्रवास्य fk, प्रशंस m<sup>1</sup>, शस्यत r.—वैवर्जिबो  
नरः hr<sup>3</sup>bfr<sup>2</sup>r<sup>6</sup>r<sup>7</sup>, वैवर्जिबो नरः m<sup>1</sup>, वैर्जिबो नरः k, च ऋत्विबो नराः r.

<sup>a</sup> The previous śloka states two views corresponding to those stated in Nirukta viii. 6, that Narāsaṃsa is (1) Agni: *naraḥ praśasyaḥ* (Śākapūṇi); (2) *yajña: narā asmīn āsināḥ saṃsanti* (Kātthakya). The third here added is a combination of the other two: *naraḥ āsinair adhvare praśasyaḥ*; it is identical with the explanation given in iii. 28: *yajñe yac chasyate ṛbhīḥ*.

<sup>b</sup> This expression is doubtless meant to be equivalent in sense to *yājñikāḥ*, so often used by Yāska.

4. Iḷa is a form made by the Rishis<sup>a</sup>, and (is derived) from the root *iḷ*, expressing praise<sup>b</sup>: Agni is called *iḷāvān*<sup>c</sup> ('possessing

refreshment') either from that (root) or from the root *id*, expressing increase <sup>d</sup>.

इलस्युपिष्ठतं h, इयस्युपिष्ठतं ik, इयस्त्वपिष्ठतं s<sup>2</sup>, इडस्त्वपिष्ठतं r<sup>2</sup>r<sup>3</sup>r<sup>1</sup>, इडस्त्वपिष्ठतं hdm<sup>1</sup>, इलात्वपिष्ठतं r.—ईद्रेय क्षुतिकर्मणः hr<sup>2</sup>br<sup>3</sup>r<sup>1</sup>, ईदोय क्षुतिकर्मणः f, ईदोय क्षुतिकर्मणः kr<sup>2</sup>, दृपिभिर्गतिकर्मणः r—इळावांस f, इलावांस bk, इळावांस hm<sup>1</sup>r.—योक्तोऽपिर् hm<sup>1</sup>bk, योक्तोपिर् f, योक्तापिर् r.—इडिना hm<sup>1</sup>r<sup>2</sup>, ईडिना r<sup>2</sup>r<sup>1</sup>, ईडिना fb, अडिना k, इरिया r—वर्धिकर्मणा r<sup>2</sup>, वर्धिकर्मणा hm<sup>1</sup>r<sup>2</sup>, बुदिकर्मणा r<sup>1</sup>, वर्त्तिकर्मणा b, वासविकर्मणा ik, अतिकर्मणा r.

<sup>a</sup> The meaning of this reading (*rst-krtam rūpam*) I take to be this: the form *Ija*, it is true, does not occur in the *Rg-veda*, nevertheless it is Vedic, being abstracted by the Rishis from the various forms of the verb *id*, 'to praise,' which occur in the *Āpri* stanzas addressed to *Ija* (cp. Roth, Erläuterungen, p. 118) I was at first inclined to adopt the reading *rst-krtam*, 'made from the root *st*' (= *st*, cp. Grassmann, Wörterbuch, sub voce *st*), but this seemed incompatible with the following *ides ca* (not *ider vā*) and *tena* in the next line, which points to a single antecedent etymology, while Yāska makes no reference to a root *st* in his explanation of *Ija* (see next note).

<sup>b</sup> Yāska (*Nirukta* vii 7) derives *ija* from either *id* or *idh* *ijsh stuttharmana indhater vā*

<sup>c</sup> Our author has to say 'Agni is called *īdēpān*,' because *ila* itself does not occur in the *Rg-veda*.  
<sup>d</sup> The preceding *vā* in *sokto* shows that the *vardh-* of the MSS must also contain *vā* (that is, *vā rddh-*) The dropping of the *d* in the MSS is doubtless due to confusion with *vardh-* and other derivatives of the root *rdh*, which happens to have the same meaning as *rdh*

5. Again, this Agni is the Litter (*barhis*), for the whole of it (*sarvam*) is furnished (*paribrmhitam*) with food<sup>a</sup>, or because, when sacrificed to, he (Agni) is furnished (*paribrmhitah*)<sup>b</sup> with fuel.

यद्युतो hm<sup>1</sup>r<sup>2</sup>r<sup>3</sup>r<sup>1</sup>, यद्युतो b, यद्युतो f, यः क्षुती r—वा सद्र m<sup>1</sup>dr, वा सद्र h, वा सद्र bfk.—परिवृंहितः hm<sup>1</sup>r<sup>2</sup>r<sup>3</sup>r<sup>1</sup>, परिवृंहते ik, परिवृंहते b, परिवृंहते r—The end of the *varga* is here marked by १ in dbfk, not in m<sup>1</sup>.

<sup>a</sup> That is, the oblations are laid on it. <sup>b</sup> The etymological explanation is similar to that of Yāska (*Nirukta* viii. 8): *barhis paribarkanāt*.

## 2. The Divine Doors. Night and Morning.

6. The Divine Doors, as they are called, are the wives of all (the gods)<sup>a</sup>; they follow Agnāyī, and so also Agnāyī (follows) Agni<sup>b</sup>.

द्वारक्षु r, द्वारस्व b, द्वारस्व hm<sup>1</sup>r<sup>3</sup>fkr<sup>2</sup>r<sup>6</sup>r<sup>7</sup> (on this corruption cp. critical note on i. 92). The MSS. have the correct form in i. 107 and il. 148.—प्रोक्ता omitted in fk.—पत्नयः hdm<sup>1</sup>, पत्नय b, यत्नयः fk, यत्नतः r.—<sup>6cd</sup> follows the reading of hm<sup>1</sup>rbfk:

आपायीमन्ववर्त्तन्त नापिं नापाय एव च r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

<sup>a</sup> This is doubtless suggested by RV. x. 110. 5 (commented on in Nirukta viii. 10): *vi śrayantāṃ patībhyo na . . . devēbhyo bhavata supṛāyāṅh*. <sup>b</sup> This remark is intended to show the identity of the *devyo dvārah* with Agni (cp. i. 107): being the wives of the gods they represent Agnāyī, the wife of Agni, who comprehends all the terrestrial deities (see i. 105, 106). Śūkapūri, in Nirukta viii. 10, identifies them with Agni: *yajñe gṛha-dvāra itī kātthakyah; agnir itī śūkapūrīh*.

7. Now being firmly established in Agni they are praised in combination with Agni. In their case also there is a predominance of Agni, both in praises and oblations <sup>a</sup>.

ध्रुवं स्थिताक्षासु hrbfk, ध्रुवास्थितत्वासु r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—संसूयन्ते hm<sup>1</sup>r<sup>3</sup>bkr<sup>2</sup>r<sup>6</sup>, सूयन्ते च r.—सुतिष्विव hr<sup>3</sup>r<sup>6</sup>r<sup>7</sup>, सुतिष्वे m<sup>1</sup>, सुतिष्वथ r, सुतिषथ b, सुतिषथ f.—हविःषु च m<sup>1</sup>r, हविष्यु च h, हविषु च bfk.

<sup>a</sup> Because they, as well as the other *Āpṛī* deities, are regarded only as forms of Agni.

8. And as to the two goddesses, Night and Dawn (*naktosāsanu*); they too are regarded as related to Agni. For the Dark (*syāvī*) <sup>a</sup> is related to Agni <sup>b</sup>, while Dawn is, as it were, a sixteenth portion (*kalā*) of that time <sup>c</sup> (*kāla*).

नक्तोपासी च चे hr<sup>6</sup>m<sup>1</sup>fkr<sup>2</sup>r<sup>6</sup>r<sup>7</sup>, नक्तोपा सा च चे r, नक्तीवात्ये b.—श्वावापेयी hm<sup>1</sup>bfr<sup>5</sup>r<sup>7</sup>, श्वावापेयी r<sup>3d</sup>, श्वामापेयी r, भावापेयी k, भावापेयी r<sup>2</sup>.—तक्षीवो<sup>o</sup> bkr, तक्षीवो<sup>o</sup> hdm<sup>1</sup>.—कलिव तु hb, कलि च तु fk, कलिव तु m<sup>1</sup>r, किलावमा r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

<sup>a</sup> *Syāvī* is the first of the twenty-three names of night enumerated in *Naighaṇṭuka* i. 7. <sup>b</sup> Thus *Syāvī*=Night occurs in the first stanza of an Agni hymn (i. 71. 1).

<sup>c</sup> That is, *Uṣas* being a part of *Syāvī* would also be related to Agni. Cp. Nirukta ii. 18: (*uṣāh*) *rātrē aparāh kālāh*. The reading of r<sup>1</sup>r<sup>4</sup>r<sup>6</sup> is doubtless a corruption of *kalūvamā*, i. e. *Uṣas* is 'the last portion' of that time.

9. Dawn (*uṣas*) lightens <sup>a</sup> (*uchati*) the darkness, Night (*naktā*) anoints (*anakti*) <sup>b</sup> her with drops of dew (*hima*) <sup>c</sup>; or else this (form) might be (derived) from the root *añc* <sup>d</sup>, preceded by the negative (*nañ*) <sup>e</sup>, (and) mean 'the indefinite-coloured one' (*avyakta-varṇā*) <sup>f</sup>.

हिमविन्दुभिः hm<sup>1</sup>r<sup>1</sup>b, हि विन्दुभिः fk—अपि वाच्य<sup>o</sup> hm<sup>1</sup> (Nirukta VIII 10 अपि वा - वाच्य<sup>o</sup>) अभि वा<sup>o</sup> b<sup>1</sup>fk<sup>2</sup>—अपूर्वाचेर्<sup>hd</sup>, नन्पूर्वाचेर्<sup>r</sup>, नन्पूर्वाचेद्<sup>m<sup>1</sup></sup>, न पूर्वाचेर्<sup>b</sup>, न पूर्वाचेर्<sup>t</sup>, (न पूर्व<sup>2</sup>) चेर्<sup>r<sup>2</sup></sup>, न पूर्वाचेर्<sup>k</sup>—This śloka is omitted in r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

\* Cp Nirukta II 18 *asaḥ kasmād? uchatīti*      <sup>ii</sup> Nirukta VIII 10 *naktēti . anakti bhāṭony avatyayena*, cp II 18 *an rātra rātra va syād danakarmanah pradiyante 'eyām avatyayah*      <sup>c</sup> *Hima bnda*, in the plural, is here substituted for the plural expression *avatyayāh*, twice used by Yaska in connexion with night      <sup>d</sup> That is, *naktū* = *an akta* as far as the meaning is concerned, the derivation from *añj* (from which comes *vy akta* itself) would have been more natural, but the author doubtless wanted a root different from the one he had already used in his first etymology (*anakti*) Rajendralala Mitra, who has the corrupt reading *pārvām ver*, refers to RV I 72 9, where the word *reḥ* occurs This is indeed verification gone wrong      <sup>e</sup> An early occurrence of the technical form of the negative prefix as used by Pāṇini      <sup>f</sup> Cp Nirukta VIII 10 *apī eṁ naktavyakta-varna*

10 For at first she becomes Gloaming (*dosā*)<sup>a</sup>, at midnight she is Darkling (*tamasvati*), and before the rising of the Sun she becomes Dawn (*usas*) by name.

दोषा hm<sup>1</sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, घोषा fkr—निशीथि सा hm<sup>1</sup>r<sup>3</sup>br<sup>2</sup>r<sup>6</sup>r<sup>7</sup>, निशीथि सा fk, मध्ये प्राप्ति र—तमस्वती b<sup>1</sup>fk<sup>2</sup>, तमस्विनी hr<sup>3</sup>r<sup>2</sup>r<sup>6</sup>r<sup>7</sup>, तपस्विनी m<sup>1</sup> I have preferred *तमस्वती*, since it is the form which occurs in Naighanṭuka I 7 as one of the names of night—दोषा hm<sup>1</sup>r, घोषा b, घोषा fkr<sup>2</sup>—10<sup>ab</sup> comes first in hm<sup>1</sup>r<sup>3</sup>b<sup>1</sup>fk<sup>2</sup>r<sup>6</sup>, in r (=r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>) 10<sup>cd</sup> comes before 10<sup>ab</sup>.—The end of the *varga* is here marked by २ in b, by a figure meant for २, but looking like ३, in f, by ३ in k, not at all in hdm<sup>1</sup>—This śloka is numbered ३00 in hd

<sup>a</sup> *Dosā* and *Tamasvati*, as well as *Sjāvi* and *Naktā*, occur in Naighanṭuka I 7 as synonyms of *Rātra*.

### 3. The Two Divine Sacrificers The Three Goddesses. Tvastṛ.

✓ 11. Now the Two Divine Sacrificers are the terrestrial and the middle (forms of) Agni<sup>a</sup>. For they were born from the celestial (*divya*) Agni; they are therefore celestial (*dāvya*)<sup>b</sup> by birth

दिव्याद्<sup>o</sup> bm<sup>1</sup>r (Sarrānukramāni) देव्याद्<sup>o</sup> hdr<sup>3</sup>fk<sup>2</sup>—अपि hm<sup>1</sup>r<sup>3</sup>r<sup>6</sup>r<sup>7</sup>, अघी b, omitted in fk, उमी r—अपेहि hm<sup>1</sup>r<sup>3</sup>b<sup>1</sup>fk<sup>2</sup>r<sup>6</sup>r<sup>7</sup>, अपेक्षु r—देव्यी m<sup>1</sup>b, देव्यी hdr, देव्यो fk. cp above, I 108—अक्षना hm<sup>1</sup>r, अक्षवा b<sup>1</sup>fk, कथ्यते r<sup>1</sup>r<sup>6</sup>r<sup>2</sup>r<sup>5</sup>.

<sup>a</sup> This agrees with Yaska's explanation in Nirukta VIII 11 *dāvyaḥ hotārāv ayam eṅgīr asaḥ ca madhyamaḥ*      <sup>b</sup> That is, *dāvya* = treated as a patronymic formation from *davya* cp II 26

12. Now they who are called the Three Goddesses are here simply (representative of) Speech (Vāc) in the three spheres. She is spoken of by a threefold name<sup>a</sup> as abiding in the three lights<sup>b</sup>.

वर्तिनी h m<sup>1</sup>r, वर्त्तनी f b k,

<sup>a</sup> On the three forms of Vāc, see above, ii. 72 ff. <sup>b</sup> Cp. above, i. 90.

13. Īā follows<sup>a</sup> (the terrestrial) Agni, Sarasvatī<sup>b</sup> is attached to (*prāptā*), the middle one, while that (celestial form of Vāc) becomes Bhārati as occupying that (celestial) world.

०नुगेका h d m<sup>1</sup>, ०नुगेला r, ०नुसेला r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, ०नुसेला b, ०नुशिला f k r<sup>2</sup>.—मध्यं प्राप्तā h d r<sup>2</sup> b f k r<sup>2</sup>r<sup>6</sup>r<sup>7</sup>, मध्यं प्राप्ता m<sup>1</sup>, मध्ये त्विन्द्री r.—अमुं h d r m<sup>1</sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, अमू b f k.—स्थिताधि लीकं h m<sup>1</sup>r b, स्थितविलोकं r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, स्थिता इलोकं f k.—भवति h m<sup>1</sup>, भव d, भवती f k, भरती b, भारती r.

<sup>a</sup> *Anugā*: cp. *anvartate*, above, iii. 6. <sup>b</sup> Cp. above, ii. 76.

14. Now this same Vāc is threefold (as) in heaven and in air and here (on earth). Both when individual and combined she belongs (*bhajati*) to<sup>a</sup> all these (three) Agnis<sup>b</sup>.

वाक्वि h m<sup>1</sup>b, वै d, वापि f k, वै वाग् r.—व्यस्ता b f k r, व्याप्ता r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, व्यस्तान् h d m<sup>1</sup>.—समस्ता b f k r, समस्तान् h m<sup>1</sup>.—भवत्य<sup>०</sup> h m<sup>1</sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup> b f k, भवति r.—०मानपि h d r b f k, ०मानसु r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

<sup>a</sup> Cp. *śrīta* in i. 108, *anuga* in iii. 13, and *anvartate* in iii. 6. <sup>b</sup> Thus not only does Īā, the terrestrial form of Vāc, belong to the terrestrial Agni, but all the 'Three goddesses' belong to the terrestrial Agni (i. 108), as well as to the other two forms of Agni.

15. Now as to Tvaṣṭṛ, there is praise (of him) as this same terrestrial Agni<sup>a</sup>; or (it may be said) there are stanzas<sup>b</sup> to him as terrestrial, and there is one stanza<sup>c</sup> also in the (hymns) to the seasons (addressed) to (him as) one or other (*kasyāpi*, form of Agni)<sup>d</sup>.

यस्त्वयं प्रोक्तः h m<sup>1</sup>r<sup>3</sup> (०त्स्व<sup>०</sup> r<sup>3</sup>), यः सोऽयमेव r, यस्तृणामिव r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, यः सृणामिव f k, यः णामिव b.—स्रुतिः h m<sup>1</sup>r<sup>2</sup> b r<sup>2</sup>r<sup>6</sup>r<sup>7</sup>, स्रुतिः f, श्रुतिः k r.—वर्चः स्रुः h d b m<sup>1</sup> f k, वर्चः स्रुः r.—कस्यापृक् h d m<sup>1</sup>r, कस्यापृक् r<sup>6</sup>r<sup>7</sup>, कास्यावीच् f k r<sup>2</sup>, कौत्यापीच् b, कौत्साविच् r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—चार्त्तवेपु च h d r m<sup>1</sup> f k r<sup>2</sup>r<sup>6</sup>r<sup>7</sup> b, आर्त्तवीपु च r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—The whole line has the following modified form in r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>: पार्थिवो वाध्यश्चे च कौत्साविष्वार्त्तवीपु च.—The end of the *varga* is here marked by ३ in d m<sup>1</sup> b f k.

\* That is, in Āpri hymns, our author agreeing with the view of Śākapūmi quoted in Nirukta viii 14 (*agnir iti śākapūmih*), as well as with the view represented by the Naighanṭuka, where Tvaṣṭr is first mentioned among the Āpri deities (v. 2), secondly, among the atmospheric deities (v. 4), and thirdly, among the celestial deities (v. 6). According to the view of others, Tvaṣṭr in the Āpri hymns belongs to the middle group. *mādhyamikas tvastāṅity āhuḥ, mādhyaṃe ca sthāne samāmanaṭah* (Nirukta viii 14). He is stated below (iii. 25) to belong to the middle group, when *rūpakartā* Cp Sicg, Sagonstoffs, p. 14.

<sup>b</sup> That is, in the stanzas of the Āpri hymns addressed to him, he represents the terrestrial Agni. <sup>c</sup> The third stanza in two of the three hymns to the Seasons (i. 15; ii. 36; on ii. 37 see below, iii. 36) is addressed to Tvaṣṭr, though the name occurs in ii. 36. 3 only. <sup>d</sup> That is, in the hymns to the Seasons any one of the three forms of Agni may be meant. The general sense of the second line I take to be: Tvaṣṭr in the Āpri hymns represents the terrestrial Agni only, but in the hymns to the Seasons he may represent one of Agni's other forms. I am, however, somewhat doubtful whether I have interpreted this passage correctly.

#### 4. The celestial Tvaṣṭr. Story of Dadhyañc and the Mead

16. (*Tvaṣṭr*) may be (derived) from *tviṣ* or from *tvāḥṣ*, or (it means) 'he quickly (*tūrnam*) obtains (*āśnute*)'<sup>a</sup>, or 'he assists (*ut-tāraṇa*) in works (*karmasu*)'<sup>b</sup>. therefore he obtains this name.

लघतेर्वा hr<sup>2</sup>br<sup>2</sup>r<sup>1</sup>, लघतेर्वा m<sup>1</sup>, लघति वा skr<sup>2</sup>, लघतो वा r — तूर्णमद्युत एव वा hm<sup>1</sup> (cp Nirukta viii 13), तूर्णमद्युत एव वा r<sup>2</sup>r<sup>2</sup>, तूर्णमद्युत एव च r<sup>2</sup>r<sup>1</sup>, तूर्णमद्युत एव वा bk, तूर्णमद्युततीति वा r — कर्मसुत्तारणो वेति hr<sup>2</sup>br<sup>2</sup>, कर्मसुत्तारणो वेत्ति r<sup>2</sup>r<sup>1</sup>, कर्मसु तारणो वेत्ति fk, कर्मसु स्वरणा वेत्ति r

<sup>a</sup> These three etymologies are derived from Nirukta viii. 13. *tvastā tūrnam āśnute iti natruktāḥ; tviser vā syād dīptikarmanas, tvaksater vā syāt karotīkarmanah*. In connexion with *tviṣi-tas*, 'from the root *tviṣ*,' Mitra gives one of his marvellously irrelevant references to the Rg-veda, x. 84. 2. 'thou art brilliant (*tviṣtas*), O Manyu, like fire'

<sup>b</sup> This additional etymology may have been suggested by Yāska's (*tvaksateh*) *karotīkarmanah*. The suffix *-tar* would be accounted for by *tāraṇa*, while *tas* would be explained by transposition of letters (as in Yāska's *parjanya* from *ṣṣp*) from *ut* and *karmasu*. This is certainly going beyond even Yāska's wonderful achievements in etymology.

17. The thousandfold ray of the sun which abides in the moon, as well as the mead (*madhu*) which is above (*param*) and on earth (*iha*), also (abides) in the Tvaṣṭr (who is) Agni<sup>a</sup>.

\*तमो रश्मी hr<sup>2</sup>m<sup>1</sup>r<sup>2</sup>, \*तमो यक्षु b, \*तमो यक्षु fk, \*तमीक्षु r — चन्द्रसुपाश्रितः hm<sup>1</sup>rb, चन्द्रसुपाश्रिता fk, चन्द्रमसो श्रितः r<sup>1</sup>r<sup>4</sup>r<sup>2</sup>. — सोऽपि hr<sup>2</sup>m<sup>1</sup>br<sup>2</sup>r<sup>2</sup>r<sup>1</sup>, सापि fk,



सोऽयम् r.—<sup>०</sup>वापिं hr<sup>3</sup>m<sup>1</sup>r<sup>5</sup>r<sup>7</sup>, <sup>०</sup>वापिः br, <sup>०</sup>वापिः fk.—वेह च hr<sup>3</sup>, वेद च m<sup>1</sup>r<sup>5</sup>, वेद  
व fbkr<sup>2</sup>, देव च r<sup>7</sup>, वन्दे च r.—यन्मधु hr<sup>3</sup>m<sup>1</sup>r<sup>5</sup>r<sup>7</sup>, तं मनुं fr<sup>2</sup>, तं मनु k.

<sup>a</sup> This is the celestial Tvastṛ who is the guardian of the heavenly Soma (cp. my 'Vedic Mythology,' pp. 52 and 116), the abode of which is the moon (op. cit., p. 112). Agni is also a guardian of Soma (op. cit., p. 90), and in the later mythology the sun is regarded as replenishing the moon when caused to wane by the gods drinking up the Soma (op. cit., p. 112). Having thus stated Tvastṛ's connexion with the heavenly mead, the author goes on to relate the story of how the Aśvins obtained it from Dadhyañic.

18. <sup>a</sup> Well-pleased (with him, Indra) bestowed on the son of Atharvan (i. e. Dadhyañic) even that spell (*brahma*)<sup>b</sup>; and the seer became more brilliant by means of the spell.

ब्रह्मापि hr<sup>3</sup>m<sup>1</sup>bfkr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>n(g), ब्रह्मा च r, इन्द्रोऽपि n.—सुताय hr<sup>3</sup>m<sup>1</sup>bfkr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>,  
पुत्राय r.—तद्वचर्वणः hr<sup>3</sup>m<sup>1</sup>bfkr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, यद्वचर्वणे r, (सुधत्ता)चमथर्वणः n, (सुधृता)चम-  
थर्वणः n(m), (सुपत्ता)चमथर्वणः n(g).—दीप्तिमत्तरः hr<sup>3</sup>m<sup>1</sup>bfkr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, वीर्यवत्तमः r.—  
r<sup>8</sup><sup>cd</sup> is omitted in n.

<sup>a</sup> The story of Dadhyañic, as far as related in the following six ślokas (18-23, excepting r<sup>8</sup><sup>cd</sup>), is quoted in the Nīlmañjarī on RV. i. 116. 12. It is also told by Śāyana (on RV. i. 116. 12), who states that it is narrated at length in the Śātyāyanaka and the Vājasaneyaka. It is to be found in the Śatapatha Brāhmaṇa (xiv. 1. r<sup>18-26</sup>; see Sacred Books of the East, vol. xlv, pp. 444 f.). <sup>b</sup> Which reveals the abode of Soma.

19. Indra forbade the sage (saying), 'Do not speak anywhere of the mead thus (revealed); for if this mead is proclaimed (to any one), I will not let you escape alive.'

तमृषिं hm<sup>1</sup>bn, तं मृषिं n(m), तमृषिः fk, तमृषिर् r, तं त्वयिर् r<sup>1</sup>r<sup>4</sup>r<sup>5</sup>.—न हि प्रोक्ते  
मधुन्वक्षिन् hm<sup>1</sup>rbfk, मधौ ब्रह्मन् r<sup>1</sup>r<sup>4</sup>r<sup>5</sup>, विप्रं प्रोक्ते मधौ तक्षिन् n.—जीवन्तं त्वोत्सृजा-  
म्यहम् hm<sup>1</sup>rbfkn, जीवन्तं त्वहमुत्सृजे r<sup>1</sup>r<sup>4</sup>r<sup>5</sup>.

20. Now the divine Aśvins asked for the mead in secret from the seer; and he told them what the Lord of Śacī had said.

विविक्ते hr<sup>3</sup>m<sup>1</sup>r<sup>5</sup>r<sup>7</sup>, विविक्तेन् b, विविक्तेन् f, विविक्तेन् k, विधिर्वन् r, निपजौ n.—  
तदाचष्टे hm<sup>1</sup>rbn(g), सदाचष्टे f, तन्नाचष्टे n.—The end of the *varga* is here marked by ४ in hm<sup>1</sup>bf, not k.

5. The horse's head of Dadhyañic. The middle Tvastṛ.

21. To him the Nāsatyas spake: 'Do you quickly make us two receive the mead by means of a horse's head; Indra shall not slay you for that.'

आश्वेन  $hr^3r^6r^7$  Sāyana, आश्वेन  $n(g)$ , आश्वेन  $m^1rn$ , अश्वेन  $fk$ , यश्वेन  $b$  — मवान्  $hm^1bfn$ , इमवत्  $r$ .—याहयत्वावा  $hr^1r^4r^6$ , याहयत्वाङ्  $m^1$ , याहयत्वा च  $fk$ , याहयत्वाचि  $b$ , याहयत्वं तन्  $r$ , याहयत्वं च  $n$  — मेद्ध्य  $hr^2r^3r^5r^7$ , मेद्ध्यः च  $f$ , मेद्ध्य  $m^1$ , ऐद्ध्य  $hd$ , मेद्ध्य  $r$  — ला वधीत्ततः  $hm^1r^3r^5r^7$ , लां वधीततः  $b$ , लां वधीततः  $f$ , लां वधीततः  $r$ , (दध्यद् म) धप्रवीत्ततः  $n$ .

22. Because Dadhyañic had told (the secret) to the two Aśvins with the horse's head, Indra took off that (head) of his; (but) his own head they (the Aśvins) put on (again)<sup>a</sup>.

आश्वेन  $m^1r^6r^7$ , आश्वेन  $n(g)$ , आश्वेन  $hrbfbk$  — ती तु  $hm^1r$ , तत्तु  $r^1r^4r^6$ , ताभ्यां  $bfbkr^2n$  — तदस्तेन्द्रो  $hm^3bfbk$ , तदास्तेन्द्रो  $r$ .—हरत्स्वं तं  $bf$ , हरत्स्वं तद्  $n(g)$ , हरत्स्वंतरु  $n$ , हरत्संतं  $r$ , हरत्वाव  $hr^3m^1$ , हरत्वाव्य  $r^6r^7$ .—व्यधत्ताम्  $m^1$ , व्यधात्ताम्  $r$ , व्यधताम्  $bf$ , वधताम्  $kr^2$ , नधत्ताम्  $hr^3r^6r^7$ , अधात्ताम्  $n(m)n(g)$ , दधीताम्  $n$  (Sāyana has the forms निधाय and प्रव्यधत्ताम्) — चच्छिरः  $hr^3bfbkr^2r^6r^7n$ , ती शिरः  $r$ .

<sup>a</sup> The SB, and Sāyana tell the story only as far as the replacing of the head; ep. SB., *athagaya svam śira ūhrya tad dhaḡaya prati dadhatuḥ*; Sāyana: *svakīyaṃ mānuṣaṃ śiraḥ pratyadhattām* The SB uses the expression *āśvīyaṃ śiraḥ*, and the verbs *chīd* and *apa-nt-dhā*.

23. And the horse's head of Dadhyañic, severed by the bolt-bearer with his bolt, fell in the midst of a lake on Mount Śāryanāvāt.

दधीचय  $hm^1r^3br^5r^7$ , दधीचय  $fk$ , दधीचय  $r$  — चाश्वं  $hm^1$ , चाश्वं  $r$ , चाश्व  $b$ , चाश्व  $fk$ , (दधीचोऽश्वशिरस्य) चाश्व  $n$  — छतं MSS and  $r$ , क्षिप्तं  $n$ .

24. Rising up from the waters (and) bestowing manifold boons on living beings, it lies submerged in those same waters to the close of the cosmic age (*yuga*).

तदश्वसु  $hm^1r$ , तदश्वसु  $f$ , तदश्वसु  $k$ , तदश्वसु  $b$ , तच्छिरसु  $r^1r^2(?)r^4r^6$ .—प्रादाय  $hm^1r^3r^5r^7$ , प्रादात्स  $r$ , प्रादाय  $bfbk$  — पर्यन्ते  $hm^1r$ , पर्यन्ते  $bfbk$ .—निमज्जति  $hm^1r^3bfbkr^2r^5r^7$ , न्यमज्जत  $r$ .

25. That 'Ivaṣṭr, who is in the group of the middle sphere (*mādhyamika*)<sup>a</sup>, is a modifier (*vikarty*)<sup>b</sup> of forms. He too is praised incidentally; a hymn to him does not exist<sup>c</sup>.

निपातिन  $hm^1rbfbk$ , निपाति च  $r^1r^4r^6$ .—तस्य च  $r$ , तस्य च  $hm^1$ , तस्य (no particle)  $bfbk$ .—The end of the *varga* is here marked by  $q$  in  $hm^1bfbk$ .

<sup>a</sup> Cp. Nirukta viii. 14: *mādhyaṃkas tvaṣṭīty āhur, madhyame ca sthāne samāmnātāḥ.*

<sup>b</sup> Tvaṣṭī is often spoken of in the RV. as a fashioner of forms, and is called *rūpaḥṭī* in the TS. &c.; cp. my 'Vedic Mythology,' p. 116. <sup>c</sup> See *op. cit.*, p. 116, B, line 5.

### 6. Vanaspati. The Svāhākṛtis.

26. Now he whom they proclaim as Vanaspati is this (*ayam*) Agni<sup>a</sup> as Lord of the Wood; for this (Agni) is lord (*pati*) of woods as (their) protector (*pātā*), or because he guards (*pālayati*) them<sup>b</sup>.

पालयतीति वा hm<sup>1</sup>r<sup>1</sup>r<sup>4</sup>r<sup>5</sup>bfk, पालयतीति च r.

<sup>a</sup> Vanaspati as an Āprī deity is here (RV. i. 13. 11) identified with the terrestrial Agni; but above (i. 66), where the three forms of Agni are distinguished, Vanaspati represents the middle Agni, as Jātavedas does in i. 67. <sup>b</sup> Cp. Nirukta viii. 3: *vanānām pātā vā pālayitā vā.*

27. This (*ayam*) Agni is also lauded as Vanaspati by Gṛtsamada in the third (stanza)<sup>a</sup> of the hymn 'Enjoy' (*mandasva*: ii. 37), which contains six stanzas.

°पतिरिति° hm<sup>1</sup>, °पतिवद् bfr. —°लितः b, °मितः fk, °दितः hm<sup>1</sup>r. —मन्द्स्वेत्यस्य bfr, मन्द्स्वेति च hm<sup>1</sup>r<sup>5</sup>r<sup>7</sup>. —सूक्तस्य bfr, सूक्तं m<sup>1</sup>, सूक्ते च hr<sup>2</sup>.

<sup>a</sup> This stanza is commented on by Yāska (Nirukta viii. 3) as an example for Vanaspati. He quotes four others (viii. 17–20) in connexion with Vanaspati as an Āprī deity (x. 110. 10; iii. 8. 1; and two stanzas not from the RV.).

28. But an occasional (*prasaṅgajā*) praise of him (Vanaspati), as a sacrificial post<sup>a</sup> and as a tree, with the whole<sup>b</sup> hymn, 'They anoint' (*añjanti*: iii. 8), is (to be found) in the third Maṇḍala.

यास्य hm<sup>1</sup>r<sup>3</sup>br<sup>2</sup>r<sup>7</sup>, याच r, या fk. —सर्वेषाञ्जलि hm<sup>1</sup>r<sup>3</sup>fk<sup>2</sup>r<sup>6</sup>, सर्वेषां चति r<sup>7</sup>, सर्वेषां जोति b, समस्तेनैव r.

<sup>a</sup> Cp. below, iv. 100. <sup>b</sup> Yāska in his comment on RV. iii. 8. 1 merely remarks (Nirukta viii. 16) regarding Vanaspati: *agnir iti śakapūṣṭiḥ*. But in commenting on RV. x. 110. 10 (Nirukta viii. 17) he observes: *tat ko vanaspatih? gūpa iti kūthakyaḥ, agnir iti śakapūṣṭiḥ*.

29. As to the Svāhākṛtis—the views of the learned have been various. It is, however, a certain conclusion that all that (viz. which is meant by the term)<sup>a</sup> is simply (a form of) this Agni<sup>b</sup>.

°हृतयोऽनेकाश्च  $hm^1r^3fkr^2r^5r^7$ , °हृताससख्याञ्च  $r^1r^4r^6$ , °हृतीप्ससख्याञ्च  $r$ —त्यं  $r^3br^5r^7$ , स्वयं  $hm^1$ , सोऽथ  $r$ , omitted in  $fk$

\* Cp the various explanations of the term given in Nirukta viii 20 b Cp  
Yāska's remark (Nirukta viii 22) after stating the various deities with which the *prayajās* and the *anuyajās* had been identified *āgneyā ite tu sthūṣṭā, bhaktamātram itarat*, 'it is, however, certain that they represent Agni, everything else is merely an attribute'

30 For he is the maker (*karta*) of oblations (*svāhā*); the making (*kṛti*) of them, (that is to say,) here is of a single nature (*ekaja*)<sup>a</sup> it is he who is the source (*prasūti*) of living beings, the imperishable (source) of all of them.

हि कर्ता  $m^1r^3r^2r^5r^7$ , ह कर्ता  $hbfbk$ , कर्ता च  $r$ —स्वाहाना  $hm^1r^3bfbkr^2r^5r^7$ , देवाना  $r$ —कृतिस्वाहान्  $hbfbk$ , वा कृतिस्वान्  $r$ —सर्वेषाम्  $hr^3bfbkr^2r^5r^7$ , स तेषाम्  $r$ —The end of the *varga* is here marked by  $ई$  in  $hdm^1bfbk$

\* In this etymology *kṛti* is explained by *kartr* while there are many *svahās*, there is only one maker of them, that is Agni, the source of all beings (cp 1 61)

#### 7. Tanūnapāt and Narāśamsa. Deities of RV. i. 14 and 15.

31 Both the second (stanza) with Tanūnapāt and that which contains Narāśamsa, are combined as applicable (*prayoktavye*) in only three<sup>a</sup> (hymns) which (thus) contain both<sup>b</sup>.

°पाहि°  $r$ , °पादि°  $hdm^1bfbk$ —°या च  $hr^3bfbkr^2r^5r^7$ , °या तु  $r$ —नरा°  $rbfbk$ , नस°  $f$ , नारा°  $hd$ —समस्येति  $hm^1r^3kr^2$ , समस्येति  $fb$ , समस्येति  $r^5r^7$ , समस्येति  $r$ —°वत्सु  $m^1rbr^5r^7$ , °वत्स  $fk$ , °वस्य  $hr^3$ —तु  $hm^1r^3br^5$ , तु  $fk$ , च  $r^7$ , इह  $r$

\* See above, II. 156, note <sup>b</sup>. b That is, Tanūnapāt and Narāśamsa

32. The (stanza) containing Narāśamsa, as well as the second<sup>a</sup>, may be (applied in behalf)<sup>b</sup> of those wanting children, (of him) who desires strength or who desires food, as well as (of him) who may wish for prosperity.

वा स्वाद्  $fr$ , वा स्वा  $bk$ , चास्वा  $hr^3r^5$ , च स्वाद्  $m^1$ —°या च  $hr^3fkr^2r^5r^7$ , °ये (प्र°)  $b$ , °येह  $r$ —ज्ञकामो वा  $hm^1r^3bfbkr^2r^5r^7$ , यथा या स्वाद्  $r$ —मूर्तिमिक्षेद्वापि यः  $hm^1r^3br^5r^7$ , मूर्तिमिक्षे तथापि यः  $fk$ , मूर्तिमिक्षति वापि यः  $r$ .

\* That is, the stanza containing Tanūnapāt. b That is, apart from their usual sacrificial application as Āpri stanzas

33. The hymn, 'Hither with these' (*aiḥbhīḥ*: i. 14), which invoking Agni<sup>a</sup> is spoken of here as addressed to the All-gods (*vaiśvadeva*), is recited (*śasyate*) among the hymns to the All-gods, because, being composed in the *gāyatrī* metre, it contains the characteristic 'All' (*viśva*)<sup>b</sup>.

सूक्तमैभिर्यद् h, सूक्तमैभिर्यद् m<sup>1</sup>r<sup>3</sup>ir<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, सूक्तमैभिर्य k, इति यत्त्वमिद् r.—शस्वते hm<sup>1</sup>rb, काश्वते fk.—iii. 33<sup>d</sup>=ii. 128<sup>d</sup>.

<sup>a</sup> Agni is the only god invoked in the vocative in this hymn; but the gods, thrice with the characteristic *viśve*, are several times mentioned in it, as well as several individual gods (in 3 and 10). Cp. below, iii. 51. <sup>b</sup> Cp. iii. 43, and ii. 128, 133, 134.

34. As to the hymn, 'Indra, drink Soma' (i. 15), consisting of twelve stanzas, and addressed to the Seasons<sup>a</sup>, (the seer) praises in it seven deities<sup>b</sup> in their respective stanzas, together with the Season (*ṛtu*).

पिवेतीद् hm<sup>1</sup>r<sup>5</sup>, पिवेतीमं r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, पिवेतीनं bf, इतीन्द्रं तु r.—चद्वादशकम् MSS., चद्वादशकम् r.

<sup>a</sup> That is, the deities of the *Ṛtuyājas*; cp. AB. ii. 29. <sup>b</sup> Enumerated below, 37, 38.

35. There (the deities) are characterized in the plural and in the singular, in six stanzas (1-6) 'with *Ṛtu*' (*ṛtunā*), in four with the *Ṛtus* (*ṛtubhīḥ*), then again in two (11, 12) 'with *Ṛtu*'<sup>a</sup>.

चतस्रष्टुभिः सह r, चतस्रष्टुभिः सह b, चतस्रष्टुभिः सह fk, चतस्रष्टुभिः सह hd.—The end of the *varga* is here marked by ॐ in dm<sup>1</sup>bfk, by २ in h.

<sup>a</sup> This statement is only approximate as regards this hymn of the RV. (*ṛtunā* occurs in 1-4 and 6, while 5 contains *ṛtūñr*; *ṛtubhīḥ* occurs in 9 and 10 only, and no form of *ṛtu* in 7 and 8; *ṛtunā* in 11 and 12); but it is an exact description of the twelve *Prañsas* for the *Ṛtu* offerings; see TS. vi. 5. 3; AB. ii. 29. 2-4, and Haug, vol. ii, p. 135, note <sup>12</sup>.

### 8. Hymn to the Seasons: RV. i. 15.

36. The *Ṛtus* are here incidentally praised with the deities: so it is both in the hymn of summons (*praiśa*) for offerings to the *Ṛtus*, and in the hymn of *Gṛtsamada*<sup>a</sup> also.

गार्त्समदेऽपि fk, गार्त्समदेति च b, गार्त्समदेपु च hdm<sup>1</sup>.—35, 36 omitted in r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

\* That is, RV. ii. 36; cp. AB. v. 9-6, Haug, vol. ii, p. 336, note <sup>8</sup>; see also Oldenberg, Prolegomena, p. 193, on the relation of RV. i. 15 to ii. 36 and 37 (which two really constitute one hymn).

37. Now with the first<sup>a</sup> (stanza) he (the seer) praised Indra, the Maruts with the second, Tvastr<sup>b</sup> with the third, and Agni with the fourth;

चतुर्थ्या चापिमेव च  $m^1 r^3 b r^2$ , चतुर्थ्या चापिमेव च  $hd$ , चतुर्थ्य चापिमेव च  $fk$ , अपिन्नु परया ततः  $r$ .

\* With *mukhyeṣṭ*, compare *mukhe tu yā*, v. I.      <sup>b</sup> On Tvastr in the R̥tu hymns, cp. above, iii. 15

38. with the fifth Śakra (Indra) again, the two gods who delight in truth (Mitra-Varuna) with the sixth, and with the four<sup>a</sup> beginning with the seventh (7-10) Agni Draviṇodas.

पद्म्या  $hd m^1 r$ , पद्म्यां  $bfk$

\* *Caturbāh*, agreeing with *saptamyādyābāh*, clearly used as a feminine; cp. above, ii. 44.

39. The divinity of the formulas of the R̥g-veda is to be known from authoritative statement<sup>a</sup> (*ādeśa*), not from its characteristic mark (*liṅga*); for it is not possible to know actually (*tattvena*) the divinity of these (stanzas) from its characteristic mark<sup>b</sup>.

न लिङ्गतः  $hm^1 r bfk$ , तु लिङ्गतः  $r^1 r^4 r^6$ —द्वासां  $hb fkr^2 r^5 r^7$ , यासां  $m^1$ , यासां  $r$ —  
द्वितं  $hm^1 r bfk$ , द्वेषताः  $r^1 r^4 r^6$ .

\* Cp. below, iii. 109      <sup>b</sup> That is, Agni is not mentioned by his actual name, but only by the attributive Draviṇodas, which might designate another god (though it is a well-known epithet of Agni; cp i 106, ii. 25; but see iii 61)

40. With the eleventh (he praises) the Nāsatyas (Aśvins), with the twelfth this Agni again. Rathītara, however, says that this hymn consists of single separate praises<sup>a</sup>.

एकादश्या  $hd m^1 r$ , एकादश्यां  $bk$ —रथीतरः  $hrbf$ , रथांतरः  $kr^2$ .—The end of the *varga* ॥ here marked by  $\text{॥}$  in  $b f k m^1$ , not in  $hd$ .

\* In other words that it is a *pythakstā*, one of the three kinds of hymns to the All-gods, cp below, 43.

## 9. Three kinds of hymns to the All-gods.

41. For where, in (a hymn) with many deities or two deities, each deity is praised singly<sup>a</sup> (*ekaikā*) or by qualities arising from its activities<sup>b</sup>, they regard that (hymn) as one containing distributed praise<sup>c</sup> (*vibhaktā-stuti*).

वज्रदेवे द्विदेवे  $hm^1r$ , वज्रदेवते द्वन्द्वे  $bfrk^2$ , वज्रदेवताद्वन्द्वे  $r^1r^4$ ,<sup>6</sup>.—गणैर्वा  $hm^1rbfk$ , गणैः स्त्री  $r^1r^4r^6$ .—विभक्तस्तुति तद्  $r$ , विभक्तस्तुततद्  $fk$ , विभक्तस्तुतिमद्  $b$ , विभक्तस्तुति तद्  $hdm^1$ , समस्तस्तुति तद्  $r^1r^4r^6r^2$  (?); cp. v. r. below, iii. 82; विभक्तस्तुतिः in Nirukta vii. 8.

<sup>a</sup> Cp. below, iii. 82, where *ekavat* 'in the singular' is used. <sup>b</sup> Cp. below, vi. 69, on RV. viii. 29. <sup>c</sup> Yāska, in Nirukta vii. 8, gives RV. x. 17. 3 as an example of *vibhaktistutī* (where Pūṣan and Agni are praised separately in the singular) as opposed to a *saṃstava* or 'joint-praise.'

42. Now the hymns to the All-gods (*vaiśvadeva*) are of three kinds: that which is provided with joint-praise of the Sun (*sūrya-saṃstava*), that which contains the characteristic 'All' (*viśva-līṅga*), and that which contains separate praise (*prthak-stuti*).

त्रिविधानि  $hm^1r$ , त्रिविधा वै  $b$ , त्रिविधा वै  $fk$ .—पृथक्स्तुति  $h$ , °तिः  $dm^1bfrk$  (op. °स्तुतीद् in 40 and °स्तुतीति in 43).

43. That which is called 'Separate praise' (*prthak-stuti*) one should recognize as addressed to many divinities; that which is characterized by 'All' (*viśva-līṅga*)<sup>a</sup> is the one in which (the gods are praised) with their universal (*viśva*)<sup>b</sup> qualities arising from their activities<sup>c</sup>.

पृथक्स्तुतीति  $hm^1bfrk$ , °स्तुति तु  $r$ .—विश्वैः स्त्रीः  $hm^1r$ , विश्वै स्त्रः  $f$ , °श्वः  $k$ , विश्वैस्त्रीः  $b$ .—कर्मवैर्गणैः  $hm^1rbfk$ , स्वकर्मभिः स्तुतः  $r^1r^4r^6$ .—43<sup>d</sup> = iii. 60<sup>b</sup>.

<sup>a</sup> The term *viśvalīṅga* occurs in Nirukta xii. 40, where Yāska states the view of Śākrapūṣi that only such hymns are *vaiśvadeva* as contain the characteristic word *viśva*. See Roth, Erläuterungen, p. 167. <sup>b</sup> Cp. above, ii. 134. <sup>c</sup> Op. vi. 69.

44. That which with reference to the All-gods frequently praises the Sun, (and) at the same time praises the gods themselves, they call a joint-praise of the Sun (*sūrya-saṃstava*).

उद्दिश्य यद्  $rm^1$ , उद्दिश्य वद्  $hdb$ , (विश्यां) नद्दिश्य चद्  $f$ , विश्ववद्  $k$ .—देवान्स्तौति  $hm^1bk$ , देवां स्तौति  $f$ , देवांस्तु चत्  $r^1r^4r^6$ .

45. But (the term <sup>a</sup> does) not (apply) at the beginning of the hymn to Bhaga <sup>b</sup>, nor in hymns to Usas, nor in the hymn to Savitr, 'I invoke' <sup>c</sup> (*hṛvayāma*. i 35), nor in the Sūryā (hymn) <sup>d</sup>, in (regard to) oblation (and) sacrifice <sup>e</sup> (*mahha*);

भागस्य सूक्तादी हdm<sup>1</sup>r<sup>3</sup>b<sup>2</sup>fk<sup>2</sup>r<sup>5</sup>r<sup>1</sup>. मागो स्वसूक्तादी r<sup>5</sup>. मागोऽथसूक्तादी r (cp 5r) — वीषसेषु वा br<sup>5</sup>, वीषसेषु वा hm<sup>1</sup>r<sup>3</sup>, वीषसेषु वा fk. (न सूये) वीषेषु वा r — महे हdm<sup>1</sup>r<sup>3</sup>b<sup>2</sup>fr<sup>1</sup>, सुवे rk. — The end of the *carga* is here marked by  $\mathcal{E}$  in hdm<sup>1</sup>b<sup>2</sup>fk

<sup>a</sup> That is, *vaśavedeva* <sup>b</sup> *Bhāgasya sūktādaṁ = bhāgasya sūktasya ḡdaṁ*: in the first stanza of vii 41 (the only hymn to Bhaga in the RV.) a number of other gods are mentioned, but it is not *vaśavedeṁ* <sup>c</sup> In the first stanza of this hymn Savitr is associated with several other deities, but it is not *vaśavedeṁ* <sup>d</sup> RV x 85, to the first stanza of which a similar remark applies <sup>e</sup> This, I suppose, means nor are stanzas from these hymns treated as addressed to the All gods when applied sacrificially.

#### 10. How to ascertain the deity of a hymn.

46. nor, similarly, in any other formulas (which are) statements (*praiādāh*) <sup>a</sup>, or where the word 'associated' (*sayoḡāh*) or 'together' (*sayūh*) <sup>b</sup> may be (used).

प्रवादिषु hm<sup>1</sup>r<sup>3</sup>b<sup>2</sup>fk<sup>2</sup>r<sup>5</sup>, प्रपादिषु r

<sup>a</sup> That is, when names are merely mentioned and do not imply an invocation <sup>b</sup> Which, governing the accompanying name in the instrumental case, put it in a subordinate position

47. But the old Lāmākāyana <sup>a</sup> states even that (hymn) to be addressed to the All gods, in which many (deities) are celebrated even incidentally (*prasāṅgāt*).

यस्मिन् hm<sup>1</sup>r<sup>3</sup>b<sup>2</sup>, अस्मिन् r<sup>1</sup>r<sup>4</sup>r<sup>5</sup> — प्रसङ्गाद् hm<sup>1</sup>r, प्रसन्नाद् bk, प्रसवाद् f — परिकीर्त-  
नम् hm<sup>1</sup>r<sup>3</sup>b, परिकीर्तितम् fk. — सामकायनः hd, सोमकायनः m<sup>1</sup>r, रोमकायनः b<sup>2</sup>fk<sup>2</sup>r<sup>5</sup>.

<sup>a</sup> See Indische Studien, vol xiii, p 426

48. The divinity, whether praised or not, (but) indicated somewhere <sup>a</sup> (in the hymn), the seers adore with formulas. That <sup>b</sup> (deity) one learned in scripture (*śāstra*) should take note of.

सुतं वापि hm<sup>1</sup>r<sup>3</sup>b<sup>2</sup>fk<sup>2</sup>r<sup>5</sup>, संसृतवत् r (cp 8r<sup>a</sup>) — मन्त्रैस्तद्व्यययोऽर्चन्ति hm<sup>1</sup>r, मन्त्रेषु  
दृष्टयो र्चन्ति b, मन्त्रेषु दृष्टयो र्चन्ति fk, देवतामृषयोऽर्चन्तः r<sup>1</sup>r<sup>4</sup>r<sup>5</sup> — बुध्येत dr, बुध्येत b.



वृद्धेन  $m^1$ , वृद्धेति  $fk$ , वृद्धे  $b$ .—शास्त्रवित्  $hm^1r^3bfxr^2r^5r^7$ , शास्त्रतः  $r$ .— $48^{ab}$  is nearly identical with iii. 81<sup>ab</sup>.

<sup>a</sup> Cp. the next śloka; also i. 22. <sup>b</sup> The feminine *tām* is used as if *devatā*, not *daivatam* preceded.

49. For the actions (of the gods), though not designated by their agents<sup>a</sup>, are nevertheless indicated<sup>b</sup> somewhere—at the beginning, and in the middle, and at the end, and in individual passages (*pṛthaktveṣu*).

आदौ हि  $m^1bfx$ , आदौ नुर, आदौ  $hd$  (no particle).—मध्ये चान्ते च  $b$ , मध्ये चांत्वि च  $f$ , मध्ये च चान्ते च  $hd$ , मध्ये च चांतेषु  $m^1$ , मध्ये चान्ते च  $r$ .—पृथक्त्वेषु  $hdxr^5$ , पृथक्तेषु  $m^1r^7$ , पृथग्दृषु  $fk$ , विधावृषु  $r$ .—कर्तुमिः  $hr^3r^5m^1fx^7$ , कर्मभिः  $kr$ .—<sup>०</sup>ख्यनपदिष्टानि  $hbf$ , <sup>०</sup>ख्यनपदृष्टानि  $m^1$ , <sup>०</sup>ख्यनुपदिष्टानि  $r$ , <sup>०</sup>ख्यनपदिष्टानि  $k$ .—कृचित्  $hm^1rbfx$ , वृत्तवत्  $r^1r^4r^5$ .

<sup>a</sup> That is, though the names of the gods who perform these actions may not be mentioned at the same time (as in RV. viii. 29). <sup>b</sup> That is, are connected with the duty of whom they are characteristic.

50. The very action itself in the Nivid to Savitr<sup>a</sup> praises by the action<sup>b</sup>: since the cow, the courser, and the ox are (called) milker, swift, or carrier<sup>c</sup> (respectively).

कर्मैव तावत्सावित्र्यां  $hm^1r$ , कर्मैव ताव सावित्रीचां  $fk$ , कर्मैव ताव सावित्रीभ्याम्  $b$ .—यद्वेनुः सप्यनङ्गाही  $hm^1r^5r^7$ , यद्वेतुसमद्वाही  $fk$ , यद्वेनसद्वाही  $b$ , यद्वेतुसप्यनङ्गुही  $r$ .—वोल्हा दीग्ध्यासुरेव वा  $hm^1r$  (च  $m^1$ ), वोल्हा दीग् आसुरेव वा  $fk$ , वोल्हा देग्बृथासुरेव वा  $b$ .—The end of the *varga* is here marked by १० in  $hdm^1bfx$ .

<sup>a</sup> The Nivid to Savitr is RV. i. 24. 3; cp. AB. v. 17. 7. <sup>b</sup> Cp. below, iii. 78; see also i. 7: *stutis tu karmaṣā* &c. <sup>c</sup> In VS. xxii. 22: *dogdhrī dhenur, voḥhānaḥvān āśubh saptib*; quoted below, with a slight variation, iii. 79.

### 11. Hymn-owning and incidental deities. Seers of Vaiśvadeva hymns.

51. Inasmuch as (the seer) praises Agni and others in the hymn to Bhaga<sup>a</sup> (vii. 41), Mitra and others in the panegyric of the horse (i. 162)<sup>b</sup>, and adores Agni in (the hymn) to the All-gods<sup>c</sup>, 'Hither with these' (*aibhīb*, i. 14):

भग्ने यत्  $hb$ , भग्ने यत्  $m^1$ , भग्ने यः  $r$ , भासे य  $fk$ .—<sup>०</sup>दीनयसंस्रुती  $hm^1r$ , <sup>०</sup>दीन्वायसंस्रुती  $r^1r^4r^5r^7$ , <sup>०</sup>दीनयसंस्रुती  $f$ , (मि) चाखायसंस्रुती  $b$ .—वैश्वदेवे  $bfxr$ , <sup>०</sup>देवो  $hd$ .

<sup>a</sup> That is in the first stanza see above III 45 <sup>b</sup> That is in the first stanza  
<sup>c</sup> See above III. 33 *agnyam saktam vaivadevam thocyate* cp below III 141

52 as to that they say that, while for the most part employ  
 ing in his praise (*stuvan*) other stanzas<sup>a</sup> at the beginning and  
 end (of a hymn)<sup>b</sup>, he (the seer) from association (*pratyogal*)<sup>c</sup>  
 or on occasion (*prasangat*) praises another deity at the same  
 time<sup>d</sup>

न्या सुवसृच d न्या सुवसृच e न्या सुवसृच m<sup>1</sup> न्या सुवसृच r<sup>3</sup>r<sup>1</sup>r<sup>7</sup> न्या सुवसृचि  
 b न्या सृच नृभि f न्या सुव नृभि k न्या सुवसृचि r—प्रतियोगात् m<sup>1</sup>r<sup>3</sup>r<sup>1</sup>r<sup>7</sup> प्रातियो  
 गात् hd प्रातयोगात् f प्रातयोगात् k प्रातयोगात् br

<sup>a</sup> That is stanzas in other metres than those employed in the body of the hymn  
 thus the first stanza of the hymn to Bhaga (VII 41) is composed in jagat; the rest in  
 tristubh the first and last of the hymn to Savitr (I 35) mentioned above (45) in the  
 connexion are also in jagat the rest in tristubh <sup>b</sup> Cp above I 22 and below  
 V 171 <sup>c</sup> The reading of some of the B MSS *pratyogal* through association with  
 the early morning<sup>7</sup> may be due to the influence of the first stanza of the hymn to Bhaga  
 (VII 41) which begins *pratar agnim pratar indram &c* <sup>d</sup> That is the first and last  
 stanzas of a hymn often show diversity of both metre and deity

53 The deity to whom he addresses statements of an object  
 (*arthavadan*)<sup>a</sup> is to be known as hymn owning (*sūkta-bhagini*),  
 but the one whom he praises on occasion (*prasangena*) is to be  
 recognized as incidental (*nipatini*)<sup>b</sup>

वदत्यर्थवादान् hrbk °दात् f °दान् m<sup>1</sup> वदत्यर्थवादा r<sup>1</sup>r<sup>4</sup>r<sup>6</sup> —53<sup>c</sup> omitted in  
 fkm<sup>1</sup>

<sup>a</sup> Cp *artham bruvantam* in I 9

<sup>b</sup> Cp above I 17 18

54 In four ways<sup>a</sup> (*caturdha*) it may be said (*idā*), the hymn  
 owning (deity) is mentioned (*bhanyate*) in that hymn in which  
 a seer who praises all the royal Rishis or (divine) Rishis<sup>b</sup> is  
 indicated (*nirdiṣṭa*)<sup>c</sup>

चतुर्धा मख्यते तस्मिन् hd चतुर्धा मख्यते चास्मिन् r चतुष्टा हन्यते तस्मि b न तु  
 व्याहन्यते r<sup>1</sup>r<sup>4</sup>r<sup>6</sup> —सूक्ते वा hdr<sup>2</sup> सूक्ते वा b सूक्ते वै r —54<sup>a</sup> omitted in m<sup>1</sup>fk —  
 सपासु hm<sup>1</sup>r सर्वामु bfk —ऋषीन् hm<sup>1</sup>rb ऋषिन् fk —सुवसृचि bdr सुवसृचि f  
 सुवसृचि m<sup>1</sup>b सुवसृचिन् k.

<sup>a</sup> That is I suppose if the term *visee* occurs in a line hemistich stanza or a hymn  
 as a whole see the remark on the nature of a Vaisvadeva hymn above II 133 <sup>b</sup> This

I suppose, is meant for a paraphrase of *viśvān devān*. \* This word does not occur till 56, and may possibly be a corruption (see 56, note <sup>f</sup>). The thirty-seven names (except Nābhāka: see 56, note <sup>f</sup>) enumerated in 55-59 are those of the reputed seers of Vaiśvadeva hymns. Of the twenty-four masculine names occurring in 55-57, seventeen occur in the previous list of twenty seers of Vaiśvadeva hymns, ii. 129-131. The additional ones are Vasukarṇa, Svastyātreya, Nābhāka, Kasyapa, Vāmadeva, Madhuchandas, Pārtha.

55. as Medhātithi<sup>a</sup>, Agastya<sup>b</sup>, Brhaduktha<sup>c</sup>, Manu<sup>d</sup>, Gaya<sup>e</sup>, Rjīsvan<sup>f</sup>, Vasukarṇa<sup>g</sup>, Śāryāta<sup>h</sup>, Gotama<sup>i</sup>, Luśa<sup>j</sup>;

मेधातिथिर् rbfk, °धिस्त्व° m<sup>d</sup>, °धिस्त् h.—°गस्त्वस्त्वु hm<sup>1</sup>r, °गस्त्वच्च bfr<sup>2</sup>r<sup>5</sup>.—वृहदु° hm<sup>1</sup>, वृहदु° bfrk.—वसुकर्णश्च hdm<sup>1</sup>, च सुकर्णश्च fkr, वसुकर्णश्च b.—शार्यातो r, शर्यातो hm<sup>1</sup>, शार्यातो fkr, शार्यातो b.—गोतमो लुशः r (=r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>), मानवो न चः hm<sup>1</sup>bfrk, मानवो यमः r<sup>3</sup>r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>. I have adopted the reading of r<sup>1</sup>r<sup>4</sup>r<sup>6</sup> because (1) यमः by itself could not be right, as that name occurs below (58); (2) यमः never occurs elsewhere with the patronymic मानवः, but only with वैश्वतः, as the name of a seer; (3) गोतमो could easily be corrupted to मानवो, and this would almost inevitably lead to the following word becoming यमः (the reading न चः seems to me a corruption of लुशः); (4) though मानवः is a patronymic of शार्यातः there is no reason to add the patronymic (as there is in the case of Agni below, 58), but the fact of its existence would have made the corruption of गोतमो easy. The MSS. r<sup>1</sup>r<sup>4</sup> have in several previous cases been shown to have alone preserved the correct form of names in similar enumerations (अग्नि in i. 126, रुद्र in i. 127, दुचस्त्वु and अग्नि in ii. 129); the present I regard as another instance.—The end of the *varga* is here marked by ११ in hbfk, not in m<sup>1</sup>.

<sup>a</sup> Seer of i. 14.      <sup>b</sup> Seer of i. 186.      <sup>c</sup> Seer of x. 56.      <sup>d</sup> Seer of viii. 27-30.  
<sup>e</sup> Seer of x. 63, 64.      <sup>f</sup> Seer of vi. 49-52.      <sup>g</sup> Seer of x. 65, 66.  
<sup>h</sup> Seer of x. 92.      <sup>i</sup> Seer of i. 89, 90.      <sup>j</sup> Seer of x. 35, 36.

## 12. Seers of Vaiśvadeva hymns (continued).

56. Svastyātreya<sup>a</sup>, Paruchepa<sup>b</sup>, Kakṣivat<sup>c</sup>, the son of Gāthin (Viśvāmītra)<sup>d</sup>, and the son of Urvaśī (Vasiṣṭha)<sup>e</sup>, Nābhāka<sup>f</sup>, Duvasyu<sup>g</sup>, and the son of Mamatā<sup>h</sup> (Dirghatamas),

माधिनीर्वसो b, नाधनीर्वसो fkr, माधिरीर्वशः hdm<sup>1</sup>, माधिरीर्वशः r, नाधिरुर्वसुः r<sup>5</sup>r<sup>7</sup>. माधिनीर्वशी must be the correct reading, because there is no seer named माधि, but only माधिन् (seer of iii. 20. 1, 5), and the two patronymics would naturally form a dvandva, just as माधिन्सार्गवी in viii. 70.

<sup>a</sup> Seer of v. 50, 51.      <sup>b</sup> Seer of i. 139.      <sup>c</sup> Seer of i. 121, 122.      <sup>d</sup> Seer of i. 3. 7-9; x. 137. 5: no entire hymn to the All-gods is attributed to him.  
<sup>e</sup> Seer of vii. 34-37, 39, 40, 42, 43.      <sup>f</sup> All the MSS. and R read *nābhākaś caiva nirdiṣṭo*;

but Nābhāka (seer of VIII 39-42) is not credited with any hymn or stanza to the All gods, on the other hand, Nābhānedusta, who (and not Nābhāka) is mentioned in the previous list (II 129-131) as among the seers of Vaiśvadeva hymns, is the author of two hymns to the All gods (x. 61, 62). This suggests that in *nīdisto* (peculiar enough in this place) we may have a corruption of *nedusta* <sup>a</sup> Seer of x 100 <sup>b</sup> Seer of I 164

57 Vihavya<sup>a</sup>, the seer Kaśyapa<sup>b</sup>, and he who is Avatsāra<sup>c</sup> by name<sup>d</sup>, Vāmadeva<sup>e</sup>, Madhuchandas<sup>f</sup>, Pārtha<sup>g</sup>, Aditi, daughter of Dakṣa<sup>h</sup>;

विहव्यः bm<sup>1</sup>r, विहव्य bdfk — कश्यप ऋषिर् hm<sup>1</sup>r, कश्यपऋषिर् b<sup>2</sup>r<sup>3</sup>r<sup>7</sup>, कश्यपऋषिर् I कश्यप ऋषिर् k — पार्थो m<sup>1</sup>rbfk पाथो hm<sup>2</sup>m<sup>3</sup>, पाथो r<sup>4</sup>r<sup>4</sup>r<sup>6</sup> — दक्षमुतादितिः bdm<sup>2</sup>, \*मुतादितिः b, \*मुतादिति I, \*मूतादितिः r, दक्षमुतादितिः r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

<sup>a</sup> Seer of x. 128 <sup>b</sup> Seer of x 137 2, and (as an alternative to Manu) of VIII 29 <sup>c</sup> Seer of v 44 <sup>d</sup> Eijendrakāla Mitra, reading *namayaḥ*, has here one of his marvellous references to the RV, I 139 9, where the word *nābhayaḥ* occurs <sup>e</sup> Seer of IV 55. <sup>f</sup> Seer of I 3 7 9 <sup>g</sup> That is, Tāva Pārtha, seer of x 93 <sup>h</sup> That is, Aditi Dakṣayani, alternative seer of x 72, cp Sarvānukramāni, Ārśānukramāni x. 29

58 Juhū<sup>a</sup>, and the seer Grtsamada<sup>b</sup>, and those who are the divine Seven Rishis<sup>c</sup>, Yama<sup>d</sup>, Agni Tāpasa<sup>e</sup>, Kutsa<sup>f</sup>, Kusidins<sup>g</sup>, and Trita<sup>h</sup>,

ऋषिर् bdr ऋषिः m<sup>1</sup>, ऋषिं bk — देवाः सप्तपयस्य hm<sup>1</sup>r देवा स ऋपयस्य r<sup>5</sup>r<sup>7</sup>, देवोः स ऋप. च b, देवो स ऋपय sk. — यमो विश्वापस b, यमो विश्वापसः I, यमो विश्वापसः k, तापसोऽग्निर्ऋषिः r, यमो विश्वापसः hdr<sup>3</sup>m<sup>1</sup>r<sup>5</sup>r<sup>7</sup> I have preferred the reading *ऋविश्वापसः* because (1) the patronymic Tāpasa could not be connected with Atri, who is Bhauma, (2) Tāpasa, as the patronymic of three Rishis (Agni, Gharma, Manu), would not be used alone to designate one of them without any indication to show which was meant, (3) Agni Tāpasa is the seer of a hymn to the All gods. On the other hand, Atri, who occurs in the previous list (II 129-131), thus disappears from the present one. From some of the preceding notes it will be seen that something may be said in favour of each of the three names of the previous list, Gathin, Nābhānedusta, Atri, reappearing in the present longer list, where they are absent in my text.

<sup>a</sup> Seer of x. 109 <sup>b</sup> Seer of II 29, 31 <sup>c</sup> Seers of x. 137 <sup>d</sup> Seer of x. 14 and part of x 10 <sup>e</sup> Seer of x. 141 <sup>f</sup> Seer of I 106 107, alternative seer of I 105 <sup>g</sup> Seer of VIII 83 <sup>h</sup> Seer of x 1-7, alternative seer of I 105

59 also the four brothers, Bandhu and the rest<sup>a</sup> separately (*prthak*)<sup>b</sup>, and Viṣṇu<sup>c</sup>, and Nejaṃcṣa<sup>d</sup>, and he who is Saṃvānana<sup>e</sup> by name

वन्धुप्रभृतयश्चैव hdm<sup>1</sup>r, वन्धुप्रभृतयश्चैव b, वंधुप्रभृतयाश्चैव fk.—संवन्नश्च m<sup>1</sup>rbfk, संचवन्नश्च hr<sup>3</sup>.

<sup>a</sup> Seers of v. 24 and x. 57-60. <sup>b</sup> That is, in v. 24; cp. Ārṣānukramaṇī v. 11, where their names are enumerated, and they are stated to be ekarāśī, i. e. each the seer of one stanza. These statements are repeated in the Sarvānukramaṇī. <sup>c</sup> The seer of x. 184. <sup>d</sup> The seer of the khila after x. 184. <sup>e</sup> The seer of x. 191.

60. All these have praised (him) in separate hymns with his universal (*viśvaih*) qualities arising from his (*asya*) activities<sup>a</sup>, (whether those qualities are mentioned) collectively or individually.

सर्वं hm<sup>1</sup>rbfk, सर्वा r<sup>1</sup>r<sup>4</sup>r<sup>0</sup>.—अथ च hm<sup>1</sup>r, अथ चा fk, अथ वा hr<sup>5</sup>r<sup>7</sup>.—सूक्तेषु hm<sup>1</sup>r, सूक्तेन bfk.—60<sup>b</sup> = 43<sup>d</sup>.—The end of the *varga* is here marked by १२ in hdm<sup>1</sup>bfk.

<sup>b</sup> That is, the seers of Vaisvadeva hymns praise Agni in those hymns with the attributes of the All-gods, as in RV. i. 14; cp. above, iii. 33 and ii. 134.

### 13. Explanation of Draviṇodas. Deities of RV. i. 16-18.

61. Now the Draviṇoda, who has been asserted above (iii. 38) (to be) the terrestrial Agni, some call Indra<sup>a</sup>, because of his being the giver of strength and wealth<sup>b</sup>.

पार्थिवो dm<sup>1</sup>r<sup>6</sup>fk, पार्थिवे hb.—द्रविष्णोदो मिः hr<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, °दाभिः hdm<sup>1</sup>r<sup>6</sup>fk (cp. the various readings in 62 and 65).—दानुत्वादेके hdm<sup>1</sup>r, दातित्वादेवे bfk.—बलवित्तयोः hdm<sup>1</sup>r, बलवित्तयोः b, बलवत्तयोः fk.

<sup>a</sup> Cp. Nirukta viii. 2, where it is stated to be Krauṭuki's opinion that Draviṇodas is Indra, and where that opinion is refuted; see Roth, Erläuterungen, p. 115. <sup>b</sup> Cp. above, ii. 25, where this is stated to be the reason why Kutsa calls Agni Draviṇodas.

62. This (terrestrial) Agni is Draviṇoda<sup>a</sup>; for he is the giver of strength<sup>b</sup>;

B and he is produced by strength, (that is) rubbed<sup>c</sup> (*mathyati*) by the seers at the sacrifice.

द्रविष्णोदो मिर् hdm<sup>3</sup>b, °दाभिर् m<sup>1</sup>m<sup>2</sup>r<sup>6</sup>fk.—The five lines, 62<sup>ad</sup>-64, are to be found in bfk<sup>2</sup>r<sup>1</sup>r<sup>6</sup>r<sup>7</sup> (=B) and m<sup>1</sup> only; they are omitted in hdm<sup>2</sup>m<sup>3</sup>r (r<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>6</sup>)=A. It is not till here (after 350 ślokas) that the divergence, as to length, of A from B begins.

बलेनायं मध्यत्यु<sup>0</sup> m<sup>1</sup>, बलेनायमध्यत्यु<sup>0</sup> fk, बलेनायमध्यत्यु<sup>0</sup> r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, बलेनायमध्यमेत्यु<sup>0</sup> b.—Here the value of m<sup>1</sup> in constituting the text of the passages peculiar to B at once begins to show itself.

\* I take *Dravinodah* here, and in 61, as the nom (in 63 we have the nom pl) of the alternative form *dravinoda* used for metrical reasons instead of *dravinodās* (the nom. of *dravinodas*), which is otherwise employed here (i 106; iii. 65, acc, u 25) <sup>b</sup> Cp above, u, 25 <sup>c</sup> Cp Nirukta viii 2 *balena mathyamāno jāyate*

B 63. They call the oblations wealth (*dravina*)<sup>a</sup>, because it is produced from the oblation; now the sacrificers (*rtviḥ*) are givers of them<sup>b</sup> (oblations), hence they themselves are wealth-givers (*dravino-da*)<sup>c</sup>

द्रविणं m<sup>1</sup>bfk, द्रविणा r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>—हविषो r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, हविष्यो b, हर्षस्यो fk, हर्षस्यो m<sup>1</sup>—  
तत स्वयम् m<sup>1</sup>b, ततः स्वयम् rfk

\* Cp u 25 and Nirukta viii 1 <sup>b</sup> Cp Nirukta viii 2 *ṛtvyo 'tra dravinodasa ueyante haviṣo dātārah* <sup>c</sup> The plural of *dravinoda* occurs in RV i 53 1 Yāska uses the form *dravinodas* only.

B 64. Or he (Agni) is (called) *Drāvinodasa* because he appears (connected) with them (*eṣām*) from (such expressions as) 'the son of the seers'<sup>a</sup>, (and) 'O child of strength'<sup>b</sup>, or because he was produced from the middle<sup>c</sup> (*Agni*)

अप्यीया पुत्र br (Nirukta viii 2), अप्यपुत्र fk, अप्यपुत्र m<sup>1</sup>.—रत्विषां bfk r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, इति त्विषां m<sup>1</sup>.—सहसो यदो m<sup>1</sup>fk, सहसो यदो b, सहसोपही r—यतो अग्ने r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, यतो यदो m<sup>1</sup>bfk—द्राविणोदसः fr<sup>5</sup>, द्रविणोदसः m<sup>1</sup>bkr<sup>2</sup>r<sup>7</sup>

\* Cp Nirukta viii 2 *yatho etad agnim drāvinodasam āhāyīḥ ṛtvyo 'tra dravinodasah . te canam janayanti, 'ṛsinām putro adhrāya esa' ity api nigamo bhavati* Cp Roth, Erläuterungen, p 116, note <sup>a</sup> The words *ṛsinām putrah* occur in VṠ v 4 <sup>b</sup> Agni is often addressed in the RV as '*sahas yaho*,' i 26 10 &c Cp Nirukta viii 2 *balena mathyamāno jāyate, tasmād enam āha sahasas putram, sahasah sūnum, sahaso yahum* The expression *sahas yaho* is used in explanation of *ṛsinām putrah*, as the priests produce Agni by means of strength (see above, 62) <sup>c</sup> That is, he is *Drāvinodasa* as derived from *Dravinodas*, cp Nirukta viii. 2 *athāpy agnim drāvinodasam āha . esa punar etasmā jāyate*

A 65. It is this (terrestrial) Agni who is wealth-giver (*dravinoda*); it is then<sup>a</sup> that he is called 'Dravinodas'· it is only in (hymns) addressed to Agni that mention of *Dravinodas* appears<sup>b</sup>.

द्रविणोदाचिर् hdm<sup>1</sup>r—आपेयेष्वेव दृश्यन्ते br<sup>5</sup>m, °ष्वेवदृश्यते r—प्रवादा द्रविणोदसः bdm<sup>1</sup>m<sup>2</sup>m<sup>3</sup>, प्रवादाद्भवि° r (Nirukta viii 2· प्रवादा द्राविणोदसाः)—This sloka (65) is found in A MSS. only, hdr<sup>2</sup>r (presumably r<sup>1</sup>r<sup>5</sup>r<sup>6</sup>) The *varga* would therefore

have only three and a half ślokas in them. As the *varga* without 65 would have the normal number of five ślokas, and 65<sup>ab</sup> is very fautological immediately after 62<sup>ab</sup>, it is probably a later addition. This śloka follows the Nirukta even more closely than the preceding five lines in B *do*.

<sup>a</sup> That is, when he is terrestrial. <sup>b</sup> Cp. Nirukta viii. 21 *ayam evājñir draviṇodā iti śukapūñir: āgneyeṣu eva hi sūkteṣu draviṇodasāḥ pravādā bhavanti*.

66. Here (the hymn) which follows that of nine stanzas<sup>a</sup> to Indra (i. 16) is addressed to Indra-Varuṇa (i. 17). The one next to it is 'The Soma-presser' (*somānam*: i. 18): Brahmaṇaspati is praised

नवकस्यैह hm<sup>1</sup>r, नवकस्या त्वा b, नवकस्या ह्य r<sup>6</sup>r<sup>7</sup>, नवकस्य त्वो f, °स्य त्वा k.—  
तस्योत्तरं च hm<sup>1</sup>, °रे तु r, °रे च r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, °रेति b, °र ति fk.—The end of the *varga* is here marked by १३ in bfm<sup>1</sup>, not in hdm<sup>2</sup>m<sup>2</sup>. The omission of the figure in A here, just where the *varga* would have the abnormal number of three and a half ślokas, is striking, especially as the ends of the preceding *varga* (12) and of 15 (which contain the normal number) are indicated (cp. note on 71).

<sup>a</sup> The reading of B gives the pratika of i. 16 (ā toā).

#### 14. Deities of RV. i. 18. Eight names of Prajāpati.

67. in the first five stanzas; in (the next) three (6-8) Sadasaspati; and in the last stanza (9) Narāsaṃsa; Soma-Indra are incidentally praised (*nipātita*)

68. in the fourth; Soma and Indra, and Dakṣiṇā as well (*adhikā*), in the fifth.

On occasion the relationships (*sambandhāḥ*) of sphere and world<sup>a</sup> are proclaimed by the seer.

दक्षिणाधिका hdm, दक्षिणा तथा r<sup>1</sup>r<sup>4</sup>, दक्षिणा सह bfr.—संबन्धा hdm, °धा: r.—  
स्थानलोकयो: hmr, लोकस्थानयो: bfr.

<sup>a</sup> That is, deities are occasionally mentioned together because they are related in sphere (*sthāna*) or world (*loka*) as either terrestrial, or atmospheric, or celestial.

69. Thus (a name) of Prajāpati (*prājāpatyam*) might be (meant for) Indra<sup>a</sup>: on this principle (*iti*) two names of his<sup>b</sup> are mentioned here. There are six others as well; Prajāpati is the first of them.

प्राजापत्य hm r, प्राजापत्यां b, प्राजापत्यां fk — तथेन्द्र स्थादिति hdm, तथेन्द्रः स्थादिति r, तथा पश्चानि bfk — 69<sup>ab</sup> reads thus in r<sup>1</sup>r<sup>7</sup> यानि तस्येह नामानि प्राजापत्यानि तानि तु — कथिते द्वे च पट् चान्यान् hmr, कथितेह वपङ्कारा b, कथितेह वपङ्कारा fk, कथितानीह पश्चानि r<sup>5</sup>r<sup>7</sup>. — एषा चाया hdm, एषां चायाः r, तेषां त्वावः r<sup>5</sup>r<sup>7</sup>k, तेषां त्वाव f

\* For four of the eight names here stated to belong to Prajāpati, viz Brahmanaspati, Vācaspati, Ka, Prajāpati, occur in the list of deities belonging to Indra's sphere in Naighantuka v 4      <sup>b</sup> That is, Brahmanaspati in 66, and Sadasaspati in 67

70 The remaining names I will next state (B) — Satpati<sup>a</sup>, Ka, Kāma, and Sadasaspati;

70<sup>ab</sup> is wanting in A (hdr<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>9</sup>) and m<sup>1</sup>, it seems almost necessary as a transition from 69<sup>cd</sup> to 70<sup>d</sup>, and without it the *varga* has only four and a half slokas — सप्तभिः hdm<sup>b</sup>, सप्तभिः r, सति fk — कथ hm<sup>1</sup>rb, कथ fk.

\* Satpati does not occur in the Naighantuka, in the RV it is predominantly an epithet of Indra (cp above, 69) Six of these names of Prajāpati end in *pati*

71. Iaspati, Vācaspati, then Brahmanaspati the third<sup>a</sup> and the last<sup>b</sup> (belong) to a hymn<sup>c</sup>, as well as the first<sup>d</sup> and the fifth<sup>e</sup>;

इळसतिर् m<sup>1</sup>, इळसति b, इळसति bk, इळसतिर् fr, इळसतिर् r<sup>1</sup> — ततश्च hm<sup>1</sup>r, ततश्च b ततश्च r<sup>2</sup>r<sup>6</sup>, ततश्च fk — तृतीयान्ते तु hm<sup>1</sup>r, तृतीयान्ते च bk, तृतीयान्ते च f — प्रथमं b f k r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, चतुर्थं hm<sup>1</sup>r — The end of the *varga* is here marked by १४ in fbdm<sup>2</sup>, not in m<sup>1</sup>k

\* That is, Ka The BD mentions one stanza only (1 24 1) as addressed to Ka  
<sup>b</sup> That is, Brahmanaspati, to whom (or Bṛhaspati) several hymns are addressed      \* The genitive *suktāya* must be used vaguely to express 'belonging to a hymn or part of a hymn,' not as the equivalent of *suktabhāṣy*, for no hymn as a whole is attributed to either Ka or Sadasaspati      <sup>d</sup> That is, Prajāpati, to whom x. 121 is addressed The reading of A, *catuṛtham*, must be wrong as neither a hymn nor a stanza is addressed to Kāma in the Ṛg veda It was probably caused by a slip for *prathamam*, as the ordinal is preceded by *trītiya*, and immediately followed by *pañcamam*      \* That is, Sadasaspati, to whom the three stanzas mentioned above (67), viz 1 18 6-8, are addressed

### 15. Prajāpati's names (continued). Deities of RV. i. 19.

72, 73. but under the four other (names) neither a hymn nor a stanza belongs to (as<sup>1</sup>nute)<sup>a</sup> him

Now certain people (*ete*)<sup>b</sup> desirous of a correct view in devotion, say that all the names of all the deities (belong) to Prajāpati<sup>c</sup>



With regard to that (others) say, this should not be so; for he is traditionally held (*smṛta*) to be (the owner) of eight (only);

72. लैनं  $m^1r^1r^4r^6$ , लैन *hd*, तव *bfr*.—न सूक्तं नाप्य् *bfr*, न सूक्तं नाप्य् *bfr*, सूक्तं नाप्य्  $ldr^3m^1m^2m^3$ .—अगुं *bfr*, अचो  $hdr^1r^3r^4r^6m^1m^2m^3$ .—अच्यते *bfr*, अच्यते  $hr^3r^1r^4r^6$ , अच्यते  $m^1m^2m^3$ . This points to न सूक्तं नाप्यगुच्यते as the original reading of B, and सूक्तं न नाप्यचोऽच्यते as that of A (but in the latter case लैव, not लैनं, must have been read).—देवतानां  $m^1br$ , देवानां च *hd*, देवानां तु *k*, देवानां *f* (no *tu*).

73. तदाङ्गर्  $bfr^1r$ , तदाह *hd*.—एय  $hdr^3bfr^2r^5$ , एव  $m^1r$ .

<sup>a</sup> Used in the sense of *bhajate*. The reading of B would mean, no hymn or stanza is mentioned with reference to him (*tatra*). <sup>b</sup> *Ete* (all MSS.) is used demonstratively with reference to the following word, 'these people, viz. those who &c.': in sense it is practically = *ete*. <sup>c</sup> Because he is the source of all; cp. above, i. 62.

74. and by these (names) only are sacrifices and oblations offered (*kalpyante*) to him.

Now together with the Maruts, who belong to the middle sphere, this terrestrial Agni

तेरेव चास्य  $hm^1r$ , तेरेवास्य प्रं  $bfr^2r^6r^7$ .—कल्पन्ते  $m^1rbfr^2r^5r^7$ , कल्पन्ते *hd*.—अस्थानैरयम्  $hm^1r^3r^4r^6$ , अस्थानिः परम् *bfr*.

75. is here praised with the hymn of nine stanzas 'To this' (*prati tyam*: i. 19). But by reason of the association with the Maruts in this hymn addressed to Agni and the Maruts,

नवकेनेह  $m^1bkr$ , केनेह *f*, केनेह *hd*, केनेह  $r^5r^7$ .—साहचर्यात्तु  $hm^1r$ , अचर्याद्वा  $bfr^6$ .

76. Yāska <sup>a</sup> thinks the middle Agni, and not the terrestrial one, (is meant). But it can only be this terrestrial (Agni), for such is (here) evidently (his) character <sup>b</sup> (*rūpa*).

मध्यमं चैव  $m^1$ , माध्यमं चैव *hdr*, मध्यमं त्वेव *b*, मध्यमं त्वेवं  $r^2r^5r^7$ , मध्यं त्वेच *fk*.—पार्थिवस्त्वैव  $hm^1r$ , पार्थिवेत्वैव  $br^5r^7$ , पार्थिवे त्वेव *f*, पार्थिवे त्वेव *k*.—The end of the *varga* is here marked by १५ in  $hdm^2m^3bfr$ .

<sup>a</sup> In commenting on the first stanza of i. 19, he remarks (*Nirukta* x. 36): *kam anyam madhyamād evam avakṣyat?* <sup>b</sup> The last pāda recurs three times (v. 87<sup>b</sup>; vi. 94<sup>b</sup>; viii. 62<sup>d</sup>), where I have printed *tathārūpam* as a possessive compound in agreement with *sūltam*. Here, however, it seems better to take *tathā rūpam* as two words, and explain: 'for his (Agni's) character appears here as such.'

## 16. How to ascertain the deity of a stanza, &amp;c.

77. Such (a prayer) as 'Thou art invoked to drink'<sup>a</sup> is not (applicable) in (the case of) the lightning (Agni): so (the invocation) must belong to the designation of the respective deity<sup>b</sup>.

ह्यसे पीतये चिति hm<sup>1</sup>fk, भूयसे वीतये चिति r, ऊयसे तीतये चितद् r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—विद्युते न तदस्ति हि hm<sup>1</sup>r, वैद्युते नेत्यतस्त्विह r<sup>2</sup>r<sup>5</sup>, यद्युते नेत्यतस्त्विह fk — अथ स्याद् hm<sup>1</sup>r, अतदिद् r<sup>1</sup>r<sup>7</sup>, अतिदिद् fk — पृथक् पृथक् hm<sup>1</sup>r, जुती जुती fkr<sup>2</sup>r<sup>5</sup>r<sup>7</sup> — The whole of *varga* 16 (77-82) is omitted in b

<sup>a</sup> The words *hūyase pītaye ca* are intended to represent the actual words of the text in 1 19 1<sup>b</sup> *gopīthāya pra hūyase* <sup>b</sup> That is, we must go by the name of the deity, and therefore here take Agni to be terrestrial, and the Maruts atmospheric

78. How is one to know the divinity<sup>a</sup> of a stanza, of a hemistich, of a verse? As in the Nivid to Savitr<sup>b</sup> the activity (of the god) is praised by the (statement of his) activity<sup>c</sup>,

चायेत r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, चायेते k, चायेत hm<sup>2</sup>r — कर्म कर्मणा hm<sup>2</sup>r(k), सूर्यकर्मणा r<sup>5</sup>r<sup>7</sup>.

<sup>a</sup> The doubt as to which Agni is meant (75, 76) brings our author to the question, how is one to be sure of the deity in stanzas or parts of stanzas, as compared with the deity of a whole hymn (above, 53)? This he answers by saying that mention of the activity (*karma*) peculiar to a god implies praise of that god. Three of the examples of this given in 78 80 have already been mentioned in 50, 51 <sup>b</sup> RV 1 24 3 'To thee, O god Savitr, the disposer of boons, ever helping, we come for our share', see AB v. 17 7 *adhi teṁ deva savitar itḥ sātṛam* <sup>c</sup> See above, in 50

79. (as in) 'The milking cow, the carrying ox, the swift courser, the industrious (woman)'<sup>a</sup>, and as (in the stanzas) 'May Mitra be gracious to us' (*sam no mitraḥ*; i 90. 9), 'May Varuna be our protector' (*Varunaḥ prāvītā bhuvat*: i. 23. 6)<sup>b</sup>,

दोग्धी धेनुर्वोदान्वाण् आयुः hm<sup>1</sup>r, दिग्धनवाग् चादानामुप fk — सग्निः पुरंधिया hm<sup>1</sup>r, सग्निपुरं धियाः r, सग्नि तथैव च r<sup>1</sup>r<sup>4</sup>r<sup>6</sup> — श्वोमिचीया hm<sup>1</sup>r<sup>2</sup>r<sup>4</sup>r<sup>6</sup>, वनोमिचीया fk, वदणमिचीया r.

<sup>a</sup> This line is quoted from VS xxii 22, the last two words *purandhir yosā* being changed, owing to the exigency of metre, to *purandhiyā*. It has already been alluded to in 51 50 <sup>b</sup> That is, in these two stanzas Mitra and Varuna are practically praised as 'gracious' and 'protector' respectively

80. (and) 'Hither with these, O Agni' (*abhir agne* : i. 14. 1)<sup>a</sup>— in such cases (*tatra*) the deities have to be carefully observed in accordance with the general purport (*prāyena*) of the hymn.

Connected with words (*śabda*) containing two or more members (*pada*)<sup>b</sup>, there are two deities or many deities<sup>c</sup>.

परीच्यास्तत्र देवताः m<sup>1</sup>, परीच्यस्तत्र देवताः hdr<sup>3</sup>, परीच्यं तत्र देवताः r, परीचस्तत्र संस्तवः r<sup>5</sup>r<sup>7</sup>, परीचसूत्रसंभवः fk.—द्विदेववद्देवतम् hm<sup>1</sup>fk, द्विदेववद्देवतम् r.

<sup>a</sup> Already referred to above (iii. 51) in this connexion. <sup>b</sup> That is, *Dvayādvandas* imply the praise of two or more gods. <sup>c</sup> *Dvidāiva-bahudāivatam* seems to be an abbreviated compound, for *dvidāivata-bahudāivatam*.

81. A divinity not associated in praise<sup>a</sup> (*asamstuta*) is (to be regarded) as though associated in praise if indicated anywhere<sup>b</sup>.

Where in a formula addressed to two divinities a deity is spoken of in the singular (*ekavat*),

संस्तुतवत् hdr, संस्तुतं यत् f, संस्तुतंस्तत् k (cp. the v. r. in iii. 48).—द्विदेवते hd, द्विदेवतं m<sup>1</sup>, द्विदेवते rfk.—81<sup>ab</sup> is possibly an early interpolation, as it is almost identical with 48<sup>ab</sup>, as it is unconnected in construction with the preceding or the following line, and as with it the *varga* has six and a half *śloka*s.

<sup>a</sup> I take the *sam* to be significant here (which it does not seem to be in iii. 48) owing to the mention of dual divinities in the preceding line. <sup>b</sup> That is, if association with a deity who is clearly praised may be gathered from the context (cp. iii. 49 and i. 119). An instance of this would be the last stanza of i. 154, where Viṣṇu only is praised, but the dual *vām* occurs. Here it may be gathered that Indra is associated with Viṣṇu, as the two are invoked together in i. 155. 1-3.

82. one should know that to contain separate praise (*vībhaktastuti*)<sup>a</sup>; also that in which, when there are many (divinities), a deity is (spoken of) singly (*a-bahuvat*)<sup>b</sup>.

In benedictions (*āśīrvādeṣu*), in (enumerations of) technical names (*saṃjñāsu*), in leading ritual forms (*karma-saṃsthāsu*), many deities are in the plural (*bahuvat*) where two-membered (deities : *dvipade*) are associated in praise<sup>c</sup>.

विभक्तं h rfk (cp. v. r. in iii. 41; Nirukta vii. 8 has विभक्तिः).—वद्भववद्भवद् hm<sup>1</sup>r, वद्भववद्भवद् r<sup>5</sup>r<sup>7</sup>, वद्भवद्भवत्त्व fk.—यत् fkr<sup>5</sup>r<sup>7</sup>, तत् hm<sup>1</sup>r.—संज्ञासु hdm<sup>1</sup>, °ज्ञासु r, °ज्ञायु f, °ज्ञायु k.—°स्थासु hm<sup>1</sup>fr, °स्थातु k.—ह hm<sup>1</sup>fk, द्वि r<sup>5</sup>r<sup>7</sup>.—वद्भववद्भवद् hdr,

वङ्गवत्तव m<sup>1</sup>, वङ्गवाव fk, वङ्गवाच्यव r<sup>2</sup>r<sup>6</sup>r<sup>7</sup>—द्विपदे यव संसृते hr<sup>3</sup>m<sup>1</sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, द्विवह्नी यव संसृती r, द्विवेदे यव संसृती fk.—82<sup>ab</sup> is identical with v. 93<sup>ab</sup>.—82 is repeated in m<sup>1</sup> after 154—The end of the *varga* is here marked by १६ in hdm<sup>1</sup>fk

<sup>a</sup> See the definition of *vibhaktā-stuts* above, in 41 <sup>b</sup> I take *bahūsu* to be parallel to *śrūṣavate*, and *abāṣvat* to *ekavat* <sup>c</sup> The general meaning of the last two lines appears to be that under these conditions many deities are not treated in the singular, and therefore it is in this case not *vibhaktā-stuts* I do not, however, understand the limitations stated in 82<sup>ab</sup>. That line may also be an early interpolation as it recurs at v. 93

### 17. Story of the Rbhus and Tvastr.

83. In former times<sup>a</sup> there were three sons of Sudhanvan, son of Angiras, (*viz.*) Rbhu, Vibhvan, and Vāja<sup>b</sup>, and they became pupils of Tvastr.

The reading of 83<sup>ab</sup> in the text is that of hm<sup>1</sup>r, आसम्बुधन्वनः पुत्रास्त्रय अङ्गिरस्य ये r<sup>2</sup>r<sup>6</sup>r<sup>7</sup>, आस सीधन्वनः पुत्रास्त्रय आंगिरस्य ये fk, अयत्सुयधनपुत्रास्त्रयसीनिरस्य ये b—वाजस्य hm<sup>1</sup>r, वायुस्य b fkr<sup>2</sup>.—त्वष्ट्य तेऽमवर hr<sup>3</sup>m<sup>1</sup>b fkr<sup>2</sup>r<sup>6</sup>r<sup>7</sup>, ते त्वष्टुरेव च r

<sup>a</sup> The following story about the Rbhus making the cup of Tvastr into four is related in an introduction to the Rbhu hymn : 20 <sup>b</sup> Cp Nirukta xi 16 (on RV. i 110 4) *r̥bhur vibhva vāja śi sudhanvava āngirasasya trayāṅ putrā bahūvuh*

84. Tvastr instructed them in every art of which he was a master (*tvāstra*). The All-gods, who were thoroughly versed in the arts (*pariniṣṭhita-larman*), challenged them<sup>a</sup>.

<sup>a</sup> That is, to show their skill in the arts they had acquired

85. They then made for all (the gods) vehicles and weapons. B They made the nectar-yielding cow—the draught of immortality (*amṛta*) is called nectar (*sabar*)—

ते ततसकुरु hm<sup>1</sup>r, ते ततसुसृद् b, ततससक्तसकसृद् f, ततसतसुसृते तसृद् r<sup>6</sup>r<sup>7</sup>.—तु hdm<sup>1</sup>, च b fkr—85<sup>ab</sup> comes after 89<sup>ab</sup> in r—धेनुं सर्वदुषां m<sup>1</sup>r (सवर् and सर्व<sup>o</sup> r), धेनु सर्वदुषां fk, धेनु सर्वदुषां b—अमृतं r, अमर्ते (शवर्) bfk, (\*क्रुः)सृतेः m<sup>1</sup>—85<sup>cd</sup>-89<sup>ab</sup> in Bm<sup>1</sup> only

B 86. of Brhaspati; then for the *Aśvins* a divine car with three seats, and for Indra his two bay steeds; also what (they did) through Agni who had been dispatched (to them) by the gods<sup>a</sup>.

वृहस्पतेरथाश्विभ्यां m<sup>1</sup>, वृहस्पतयेऽश्विभ्यां br, वृहस्पते श्विभ्यां f, वृहस्पश्विभ्यां k.—  
त्रिवधुरम् r, त्रिवंधुवम् fk, त्रुबंधुरम् b, सवंधुरम् m<sup>1</sup>.—इन्द्राय च हरी br, स इन्द्राय  
हरी m<sup>1</sup>, इन्द्राय हरि fk.—देवप्रहितेना° bfr, देहपिहितेना° m<sup>1</sup>.

<sup>a</sup> That is, the four cups which they made out of Tvaṣṭr's one, at the command of the gods who sent Agni as their messenger (see RV. i. 161. 1-3).

B 87. When he had said 'One cup (make into four': RV. i. 161. 2), and when they had conversed in heaven (with the stanza), 'The eldest said' (iv. 33. 5)<sup>a</sup>, they fashioned the (four) cups as had been said, gladdened by him<sup>b</sup>.

एकं चमसमित्युक्ते b, एकं च सममित्युक्ते kr, एवं च सम° f, एवं शनीभिरित्युक्ते m<sup>1</sup>.—  
ज्येष्ठ आहित्यथो दिवि m<sup>1</sup>, ज्येष्ठ आहित्यथो दिवि b, ज्येष्ठ आहित्यथो दिवि f, ज्येष्ठी द्वावि-  
त्यथाह च r.—उक्ता m<sup>1</sup>fr, उक्ता k, उक्था b.—तेन m<sup>1</sup>, तच्च r, त b, न °° fk.—The  
end of the *varga* is here marked by १७ in m<sup>1</sup>f, by १६ in b (because the sixteenth *varga*  
is omitted).

<sup>a</sup> Where the eldest Bṛhas recommends the making of two, the second, of three, and the youngest, of four.

<sup>b</sup> That is, by the promise of making them participate in sacrifice with the gods (RV. i. 161. 2).

### 18. Deities of RV. i. 20-22.

B 88. And Tvaṣṭr, and Savitr, (and) the god of gods, Prajāpati, summoning all the gods, bestowed immortality (on the Bṛhas)<sup>a</sup>.

चिव bfk, चैव r.—देवदेवः m<sup>1</sup>b, देवदेव kfr.—°मन्त्र्य अमु° m<sup>1</sup>, °मन्त्र्य मु° fk,  
°मन्त्र्यामु° b, °मन्त्र्य चामु° r.

<sup>a</sup> Cp. RV. iv. 33. 3, 4, and see my 'Vedic Mythology,' pp. 132, 133.

B 89. There appears (in the RV.) praise of them in the plural (*bahuvat*) with the name of the first and the last<sup>a</sup>.

In the third pressing (*savana*) a share is prescribed for them (*teṣām*)<sup>b</sup> with those (All-gods)<sup>c</sup>.

आद्यान्वयोर् bfk, आद्यान्वयो r, आद्यान्वयोर् m<sup>1</sup>.—वज्रवत्सुवः f, वज्रवत्सवः r, वज्र-  
वत्सुतः b, वहव सुताः m<sup>1</sup> (cp. Nirukta xi. 16: वज्रवत्सिगमाः).

<sup>a</sup> That is, these three deities are mentioned either as *bṛhavaḥ* or *vājāḥ*, but not in the plural form of *Vibhvan*; cp. Nirukta xi. 16: *teṣām prathamottamābhyāṃ bahuvan niyārū bhavanti, na madhyamena*. Roth, in his Erläuterungen, p. 148, seems to have mistaken the force of *bahuvat* when he translates: 'es gibt viele Textstellen, wo der erste

und letzte derselben genannt sind, nicht so der mittlere' Yāka goes on to say 'thus there are many (*bahūnā*) hymns in the ten books (of the RV) with the plural (*bahuvacana*) of *Ṛbhu* and praise in connexion (*samstava*) with the cup (*camasa*).' The remark made in my 'Vedic Mythology' that 'the plural of each of their names may designate the triad' is somewhat misleading, as the plural of the forms *vībhū* or *vībhū* only, not *vībhān*, is used. <sup>b</sup> Cp RV i 20 8 *abhojanta bhōgam devesu yayñyam*, also AB. III. 30 regarding their share in the evening libation, see Sāyana on RV i 20 8, 'Vedic Mythology,' p 132, l. 16. <sup>c</sup> The word *taṣṭ* would refer to *sarvān devān* (= *vīśvān devān*) in B (88<sup>c</sup>), but to *vīśveṣām* (85<sup>a</sup>) in A, as 85<sup>cd</sup>-89<sup>ab</sup> are omitted in the latter.

90. And Indra drank Soma with them\* (the *Ṛbhu*s) at that pressing. Now this hymn (beginning) 'This' (*ayam* · i. 20), which follows<sup>a</sup> and consists of eight stanzas, is their praise.

सवने सह m<sup>1</sup> fkr, सवनेः सह hd — इदं सूक्तं hm<sup>1</sup> bfk, इन्द्रसूक्तं r — त्वयम् hr<sup>2</sup> m<sup>1</sup> r<sup>1</sup> r<sup>2</sup>, अयम् b fkr — अष्टकं hr<sup>2</sup> m<sup>1</sup> br<sup>2</sup> r<sup>1</sup>, अचक f, अचक k, आर्भवं =

<sup>a</sup> That is, which follows the one last mentioned (i 19) in 75 (*sūktena navakena 'pratsīyam'*)

91 (In) 'Here' (*īha* · i 21) the two gods Indra-Agni are praised. The beginning of the third<sup>a</sup> (hymn praises) the *Asvins*; and then the next four (stanzas) 'The golden-handed' (*hiranya-pāṇim* · i. 22. 5-8) are addressed to *Savitr*.

\*द्विरश्विनी hm<sup>1</sup> r, \*द्वितीऽश्विनी fkr<sup>2</sup> r<sup>1</sup> — सावित्र्यद्यत्तक्षत्रायत्तराः hm<sup>1</sup> r<sup>2</sup>, सावित्र्यद्यत्तक्षत्रायत्त उत्तराः r<sup>2</sup> r<sup>1</sup>, सावित्री तिस्रद्यत्त उत्तराः br, [सा]वित्रीद्विस्रद्यत्त उत्तराः fkr. The *Sarvānukramanī* has both सावित्र्यः and चतस्रः, cp ṣadgurāśāya

<sup>a</sup> That is, i 22, the third hymn mentioned after the digression (in 78-89), the first being i 20

92. One<sup>a</sup> (9) is (addressed) to Agni, but two (10, 11) to the Goddesses; in the twelfth (stanza) the wives of the gods, *Indrānī* and *Varunānī* and *Agnāyī*, are praised separately.

एकापेदे तु देवीनां hdm<sup>1</sup>, एकापेदे तु देवानां r, एकापेदे च देवीनां r<sup>2</sup> r<sup>1</sup>, एकाप्यी द्वे च देवीनां b, एकास्ते देवदेवानां fkr. There is this marginal note in h: *mantra-linga-ciruddham etat*, that is, this statement contradicts the evidence of the text. The order of the words so as to give the correct sense should be अपेदे देवीनामेका. The *Sarvānukramanī* has आपेयी द्वे देवीनामेका.—द्वादश्या b, द्वादश्या fkr, द्वादश्या hdm<sup>1</sup> r.—अप्रायी

$r^2r^6r^7$ , च आग्नेयी hdr, चाग्नीयी m<sup>1</sup>, चापायी fk, चापायां b (the last four contract the initial vowel with the च at the end of the preceding pāda).—च पृथक् hm<sup>1</sup>r, ताः पृथक् br<sup>2</sup>r<sup>5</sup>r<sup>7</sup>.—The end of the *varga* is here marked by १८ in bf, not in hm<sup>1</sup>m<sup>2</sup>m<sup>3</sup>dk.

<sup>a</sup> We have to choose here between an actual mistake in the text (which ought to state that 9, 10 are addressed to Agni, and 11 to the Goddesses) and a misleading transposition of the words from their natural order on account of the metre. As a similar case has already occurred in ii. 13<sup>a</sup>, the latter ■ perhaps the more probable assumption.

19. RV. i. 22 (continued). RV. i. 23: Pūṣan Āghṛṇī.

93. And two (stanzas, 13, 14, praise) Heaven and Earth; the stanza 'Soft' (*syonā*: 15) should be held to be addressed to Earth. The (stanza) 'From thence' (*ataḥ*: 16) is (addressed) optionally (*vā*) to the gods; the rest of the hymn (17-21)<sup>a</sup> is addressed to Viṣṇu.

द्वे च स्वात् hdr, मही द्वे b, मही f.—सोनितृक् h, सोनितृक् m<sup>1</sup>, सोनेत्रि f, सोनेत् b, सोनादिस r.—पार्थिवी सृता hfr<sup>5</sup>, पृथिवी सृताः b, त्वेव पार्थिवी r.—देवानां वात रक्षिया hrbfk, अतो देवा इति देवी r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

<sup>a</sup> Owing to the *vā*, 16 is also optionally addressed to Viṣṇu.

94. To Vāyu (belongs) 'Mighty' (*ūvrāḥ*: i. 23. 1); for the two, Indra-Vāyu, there is a couplet (2, 3); after that there is a triplet to Mitra-Varuṇa (4-6), also (one) for Indra accompanied by the Maruts (7-9);

द्वाभ्यां hr<sup>1</sup>r<sup>3</sup>r<sup>4</sup>, ताभ्यां bfr<sup>2</sup>r<sup>5</sup>.—परन् hdr, परः bfk.—तृचो r<sup>3</sup>r<sup>5</sup>r<sup>7</sup>, त्रिचो hbfk, च्चचि r.

95. (then) a triplet for the All-gods (10-12) and a triplet for Pūṣan Āghṛṇī (13-15).

B (He is thus named,) for there is attached (*ā-sakta*) to his car a *ghṛṇī*: a skin full of curds<sup>a</sup>.

तृचो r<sup>3</sup>r<sup>4</sup>r<sup>6</sup>m<sup>1</sup>r<sup>6</sup>, त्रिचो hbfk.—आघृण्ये तृचः r, आघृण्येति च bfr<sup>2</sup>, आघृणिरितृचः hm<sup>1</sup>r<sup>3</sup>.—आसक्तो b, असक्तो m<sup>1</sup>fr, अशक्तो k.—दध्र f, दध्रः r, दनध्रा b.—पूर्णा दृती रथे fk, पूर्णा दती रथे b, पूर्णं दृती रथे r, पूर्णं दतः रथे r<sup>5</sup>r<sup>7</sup>.—The four lines 95<sup>cd</sup> to 97<sup>ab</sup> are wanting in A.

<sup>a</sup> *Āghṛṇī* is explained by Yāska, Nirukta v. 9, simply as *āgata-ṛṇī*, the meaning of *ṛṇī* not being stated.

B 96 Therefore (*tat*) he is praised as *Ā-ghrni*; hence he is lauded (*ribhyate*) by singers (*kīri*)<sup>a</sup>. For as their skin (*drti*) is full of mead, the suppliant (*arthan*) also approaches the *Āsvins* (in the same way)<sup>b</sup>.

आपृषिस् m<sup>1</sup>fk, आपृषेस् b, आरुषिस् r — तप्तुतः m<sup>1</sup>, तत्सुयः fkb, तप्तुतः r — कीरिगी रिभ्यते m<sup>1</sup>, गोरिमी रिभ्यते fr<sup>2</sup>b, गोरिमि रिभ्यते k, स गोमि रिभ्यते r — ततः m<sup>1</sup>bfr<sup>2</sup>, यतः r — पूर्णो r, पूर्णः fk, पूर्ण b. — दृतिर् r, दृतिम् fm<sup>1</sup>, दृतीम् b, दितिम् kr<sup>2</sup>. — अर्थेति m<sup>1</sup>, अर्थेति fkr<sup>2</sup>, अर्थाति b, अस्तीति r.

<sup>a</sup> *Kīri*, being a Vedic word otherwise found exclusively in the RV, has been corrupted in all the MSS but m<sup>1</sup>. It is one of the *stotṛnāmāni* in Naighantaka iii 16. The verb is also otherwise limited to Vedic texts, cp RV vii 76 7 *usa ribhyate vastiṣṭhā* Op Geldner, *Vedische Studien*, iii p 176. <sup>b</sup> That is, Pusan, having a skin (*ghrni* = *drti*) filled with curds on his car, is prayed to as the *Āsvins* are who have a skin (*drti*) filled with mead on their car.

B 97. The skin itself appears in (the passage) ‘Refresh the track with mead’<sup>a</sup> (*ā vartann madhunā* iv. 45, 3<sup>c</sup>)

Seven and a half (stanzas) are to be known as (belonging) to the Waters (16–23<sup>ab</sup>), the last in addition to the (preceding) half (23<sup>cd</sup>, 24) has *Agni* as its deity.

आ वर्तन्नि bfr, आ वर्तनी m<sup>1</sup>, आ वर्तनी k — दृतेरिव m<sup>1</sup>fkr, दृषरिव b — अर्धधा- न्या<sup>o</sup> bfr<sup>2</sup>r<sup>2</sup>, अर्धधान्या<sup>o</sup> hr<sup>2</sup> (अन्याध्यर्धा<sup>o</sup> Sarvanukramanī). I have here assumed a corruption by the transposition of *s* and *e* in दृतेरिव for दृतिरेव (cp B, note <sup>6</sup>), as the former reading seems to make no possible sense — The end of the *varga* is here marked by १९ in *hd* m<sup>1</sup>bfr. The numbering is thus resumed after the omission of १७ and १८ in *hd*, where these three *vargas* (17–19) have an aggregate of nine ślohas only.

<sup>a</sup> That is, in the fourth *pāda* of x 45 3 *drtim cahetke madhumantam āsvinā*

## 20. Deities of RV. i. 24–30.

98. But (in) ‘Of whom now’ (*kasya nūnam*: i 24) the first (stanza) is addressed to *Ka* (1), there is (then) a stanza addressed to *Agni* (2), a triplet (next) to *Savitr* (3–5), ‘Bestowed by the gods’ (*bhaga-bhaktasya*. 5), being optionally (*vā*) addressed to *Bhaga*.

What follows (6–15), as well as (the next hymn) ‘Whatever’ (*yac cit*: i. 25), is addressed to *Varuna*.



काव्यावाप्रेयी ऋक् hdm<sup>1</sup>, काव्यावा अप्रेय्यृक् r, काव्यावाप्रेय्यृक् b, काव्यावा सप्रे  
 ऋक् fk.—परं हि यच्च hm<sup>1</sup>r<sup>2</sup>, परं यच्चिच्च b, परं त्विच्च fk, परं यदिति r.

99. 'Do thou put on' (*vasiṣvā hi*: i. 26) are two (hymns) addressed to Agni (26, 27); but the stanza 'Thou that knowest lauds' (*jarābodha*: i. 27. 10) is to be recognized as (belonging) to the Middle Agni; the last (stanza) 'Obeisance' (*namaḥ*: i. 27. 13) is addressed to the All-gods.

वैश्वदेव्युत्तमा नमः A, वैश्वदेव्युत्तमः b, वैश्वदेव्यनमत्तमः f, वैश्वदेव्युत्तमीत्तमा r.

100. The following four (stanzas), 'Where' (*yatra*: i. 28. 1-4), are (in) praise of Indra and the Mortar, (so) think Yāska<sup>a</sup> and Kāthhākya, but Bhāguri (thinks) of Indra (alone).

यत्रेति fkr<sup>6</sup>r<sup>7</sup>, यत्रिति b, यत्रेती<sup>0</sup> hm<sup>1</sup>, यास्तैर्दे r.—'द्वौलूखलयो hm<sup>1</sup>, चन्द्रौलूख-  
 लयोः r, सुसलीलूखल<sup>0</sup> b fkr<sup>6</sup>r<sup>7</sup>.

<sup>a</sup> There is no statement as to the deity of these four stanzas in the Nirukta. The Sarvānukramaṇī follows Bhāguri, as it makes no statement about these four stanzas (which means that Indra is the deity: *asya sūktasya gnādeśa indro devatā, Śaḍguruśiṣya*).

101. 'If indeed' (*yac cid dhi*: i. 28. 5)<sup>a</sup> are two (stanzas in praise) of the Mortar (5, 6), the two following (7, 8) are (in praise) of the Pestle also<sup>b</sup>; the last (stanza) lauds the skin used in pressing (*adhiṣavantya*) or Soma<sup>c</sup>.

चर्माधिपवणीयं वा hdr (Śaḍguruśiṣya, Sāyaṇa), चर्माधिपवणीचि (वा?) r<sup>6</sup>, द्वे चर्म-  
 ण्धिपवणे b, द्वे चर्मण्धिपवणे fk.—सोमं वाक्त्वा प्रशंसति hm<sup>1</sup>r (Śaḍguruśiṣya, Sāyaṇa),  
 सोमोपाख्या प्रशंसति bk, सोमपाख्या प्र<sup>0</sup> f.

<sup>a</sup> Yāska quotes this stanza (Nirukta ix. 21) as an example for Ulūkhala, but without commenting on it. <sup>b</sup> According to a marginal note in h, *tu* has here the sense of *ca*: *tuś cārthe: tena colūkhala-samuccayaḥ: mantra-liṅga-samvādāt*. The Sarvānukramaṇī

has *yac cid dhi aulukhalayau, pare (7, 8) mausalyau ca*. <sup>c</sup> There is no reference to Soma in the Sarvānukramaṇī, where Prajāpati Hariścandra or the skin is stated to be lauded: *projāpater hariścandrasya antyā, catmapraśaṅsā vā*. This is based on the com-

combined statements of the Bṛhaddevatā (omitting Soma) and the Devātānukramaṇī: see Śaḍguruśiṣya (on i. 28), who remarks that the praise of Soma in this stanza is implied by AB. vii. 17. 1.—101<sup>6a</sup> is quoted by both Śaḍguruśiṣya and Sāyaṇa on RV. i. 28.

102. 'What though, O True One' (*yac cid dhi satya*: i. 29) is addressed to Indra as well as the following (i. 30). After the

triplet 'Hither, O Aśvins' (*āśvinā*<sup>a</sup>: i. 30. 17-19), addressed to the Aśvins, the next (*uttara*) triplet 'Who of thee' (*kas te*: 20-22), addressed to Dawn, is the last (triplet).

सत्येत्यु<sup>०</sup> MSS and r.—आश्विना तृचात् m<sup>1</sup>, आश्विनात्तृचात् r, आश्विना तृचात् h f k b, आश्विनं तृचम r<sup>2</sup>—आश्विनाद्दुत्तरः hr, आश्विनाद्दुत्तरः m<sup>1</sup>, आश्विनैत्युत्तरं b f r<sup>2</sup> r<sup>1</sup>, आश्विने मुत्तरं f k —कस उपसस h d, कस औपससः r<sup>2</sup> r<sup>1</sup>, कस औपसस b, कसु औपौपसस f k, त्वन्य उपसस r. The Sarvānukramanī has the form उपसस here. परी तृचावाश्विनोपस्यौ —The end of the *varga* is here marked by २० in m<sup>1</sup> b f k.

<sup>a</sup> Confusion has been caused in the readings of the MSS. owing to the pratika of the triplet being *āśvinā* and the triplet being described as 'addressed to the Aśvins,' *āśvina*. The exact pratika *āśvinā* is here represented by *āśvinā*, which I have preferred to read before *trcāt*, as it is better that *uttarak* should be immediately preceded by its ablative

## 21. Deities of RV. i. 31-40.

103 Being praised (with the stanza) 'For ever' (*śaśvat*: i. 30. 16), he (Indra)<sup>a</sup> rejoiced in mind gave to Śunahśepa (the seer) a celestial car all made of gold.

सर्वं h d r, सर्वं b f k.

<sup>a</sup> Indra being the deity of the hymn according to 103

104. The (hymn) which (begins) 'Thou' (*tvam*: i. 31) is addressed to Agni; and (then come) two (32, 33) addressed to Indra. Then 'Even thrice' (*trīś cid*. i. 34) is addressed to the Aśvins; 'Of Indra' (*indrasya*: i. 32) lauds the action (of Indra) without (any) statement of an object<sup>a</sup> (*artha-vāda*).

एत्वं h r<sup>2</sup> f k r<sup>2</sup> r<sup>1</sup>, एत्तम् b, सूक्तम् r —एद्रे च hr, ऐ एतद्रे द्वे b, एद्रे द्वे f —अते र्थवाद् h r b, अते र्थवाद् m<sup>1</sup>, अते र्थवाद् f k —दृष्टेति तु hr, दृष्टम् b, दृष्टम् f k

<sup>a</sup> That is, the whole of RV i. 32 is concerned with the myth of Indra's conduct with Vṛtra, containing no prayers addressed to the god. *Artha-vāda*, meaning 'expression of a want,' has already occurred above (53) *gaxjām (devatāyām) vadaty artha-vādāv*.

105. (In) 'I invoke' (*hvyāmi*: i. 35) one verse (1<sup>a</sup>) is to Agni, the next (1<sup>b</sup>) m addressed to Mitra-Varuṇa, the third (1<sup>c</sup>) is (in) praise of Night, (while) the (whole) hymn is stated to be addressed to Savitr.

पादोऽयं r, पादो ययो b, पादो येयो m<sup>1</sup>, पाद यवे b, पादे स्ताप ft.—तृतीयो रात्रिसंखावः hdr, तृतीये रात्रिसंखावः m<sup>1</sup>, रात्रि सुता तृतीयेन b, रात्रिः सुता तृतीयेन r<sup>5</sup>, रात्री सुता तृतीयः । न l.—सूक्तं साविचम् hr, साविचं सूक्तं bfk.

106. These five hymns (31-35)<sup>a</sup> the sage, the son of Aṅgiras<sup>b</sup>, after he had seen them, sang, on gaining the position of Hiraṇya-stūpa and eternal friendship with Indra.

पक्षेनानि hdm<sup>1</sup>, पक्षेमाति bfk r.—दृष्ट्वा hm<sup>1</sup> r<sup>3</sup> bfk i<sup>2</sup> r<sup>5</sup> r<sup>7</sup>, दृष्ट्वा r.—माय hr, प्रातः bfk r<sup>5</sup>.

<sup>a</sup> Cp. Ārṣṭinukramāṇi i. 11.

<sup>b</sup> Loc. cit.: aṅgirasāḥ sulaḥ.

107. 'Forth' (*pra*: i. 36) is addressed to Agni; the three (37-39) following this (beginning) 'Sporting' (*krīḷam*: i. 37) are to the Maruts<sup>a</sup>. 'Stand up' (*ut tiṣṭha*: i. 40) is addressed to Brahmaṇaspati. 'Whom they protect' (*yaṃ rakṣanti*: i. 41) is (composed of) three triplets:

मादत् हrb, मदत् f, \*त k.—क्रीळं hdm<sup>1</sup>, क्रीळं r, क्रीळां ft, क्रीळं r<sup>7</sup>, क्रीळां b.—उत्तिष्ठ B, सूक्तमुद् b m<sup>1</sup> r: I have preferred the former reading because the Sarvānukramāṇi has उत्तिष्ठ . . ब्राह्मणस्यत्वम्.—The end of the *varga* is here marked by २१ in hm<sup>1</sup>fk, by २२ in b.

<sup>a</sup> The correction of *mārutam* to *marutām* is rendered necessary by the sense and the construction. The Sarvānukramāṇi has *krīḷam* . . *mārutāṃ* ki, that is, 'krīḷam (i. 37), as well as the two following, is addressed to the Maruts' (*hi* by the *paribhāṣā* meaning 'three').

## 22. Deities of RV. i. 41-47.

108. (the first, 1-3, and the third, 7-9, being addressed) to Varuṇa, Aryaman, and Mitra, (while) the middle one (4-6) has the Ādityas for its divinities. 'Shorten, O Pūṣan' (*saṃ pūṣan*: i. 42) is addressed to Pūṣan. (Then come) six (stanzas) addressed to Rudra (i. 43. 1-6), the third, however, not exclusively.

पीष्णं सं पुषन्वद्भ्यस् hm<sup>1</sup>, पीष्णं स पुषन्वद्भ्यस् r, पीष्णं स रीद्वय पद्मादिति f, पीष्णं सं रीद्वय पद्मादिति b.

109. There is here (i. 43. 3) praise (of Rudra) along with Mitra, Varuṇa, and the All-gods.

B It has already been said before<sup>a</sup> by the seer<sup>b</sup> that without an authoritative statement (*ādeśa*) the divinity

वरुणेनात्र hm<sup>1</sup>r, वरुणेनास्य B—संस्तवः hfk, संस्तुचः b, संस्तवः r—उक्तमवर्षिणा r, उक्तमवर्षिणा hfk—पूर्वमादेशाद् r, पूर्वमादेशा fk, पूर्वमादेशा b—The five lines 109<sup>e</sup>-111 are wanting in A, m<sup>1</sup> has them as well as B.

\* In III 39 *ādesad dācatam jāyā . . na śakyam lingato . jāātum* <sup>b</sup> That is, by Saunaka, the reputed author of the present work. This way of referring to the author of the previous passage as different from that of the present one, certainly gives the latter the appearance of being a later addition

B 110. cannot be known from its characteristic mark (*linga*): yet in some places (*hiacit*) it (the deity) is stated<sup>a</sup>: (thus) in 'Thou, O Agni' (*tvam agne* 1 45. 1) the Ādityas, Vasus, Rudras are praised at the same time<sup>b</sup> (with Agni).

संस्तुताः fkb, इति च स्तुताः r

<sup>a</sup> This seems to mean, that even though there may be no authority for it, a statement as to the deity is occasionally made in this work from the occurrence of the name (*lingat*) <sup>b</sup> These names all occur in 1 45 1, but the *Sarvānukramanī* says nothing about them.

¶ 111. (Then come) three (stanzas) addressed to Soma (1. 43 7-9). 'O Agni' (*agne* 1 44 1) are two (hymns) addressed to Agni (44, 45) With a Pragātha couplet<sup>a</sup> the Āśvins are (here)<sup>b</sup> praised with Dawn who bears her characteristic mark (*linga-bhāḥ*)<sup>c</sup>. 'Here is Soma, O bounteous ones' (*ayam somah sudānarah*: 1. 45 10<sup>e</sup>)<sup>d</sup>

तिस्रः सौम्यो bm<sup>1</sup>, तिस्रः सौम्यी fk, तृचः सौम्यो r. The *Sarvānukramanī* has तृचः सौम्यो, but तृचः, being in accordance with its phraseology, would naturally have been substituted for तिस्रः—य आदेये b, य अदेये r, य द्वे m<sup>1</sup>fk—प्रगाथेनाश्विनी स्तुती r, प्रगाथेने श्विनी b, प्रागाथिधि मे श्विनी स्तुती fk, प्रागाथातिमे र्धे श्विनी स्तुती m<sup>1</sup>.—सिद्धमाजा m<sup>1</sup>fk r, सिद्धमाजो b.

\* That is, a couplet consisting of a *bṛhatī* and a *satobṛhatī* <sup>¶</sup> That is, in 1. 44 1, 2: cp *Sarvānukramanī ādyo dityo śry-usasām ca* <sup>°</sup> That is, she is mentioned by name (as well as the Āśvins and Agni) <sup>d</sup> As his *pratīka* seems to be necessary, and III<sup>ab</sup> looks as if II had been known to the author of the *Sarvānukramanī* (see critical note on *tisrah* and note <sup>b</sup>), the śloka II probably genuine.

112. is II hemistich which has the gods for its deities<sup>a</sup>. The two following (hymns, beginning) 'She here' (*eyo*: 1. 46. 1) are addressed to the Āśvins (46, 47)

B Yāska<sup>b</sup> thinks the Sun (*āditya*) is praised at the same time in (the stanza) 'With oblation' (*haviṣā*: i. 46. 4).

112<sup>cd</sup> is wanting in A and m<sup>1</sup>.—यास्तो r, यास्तौ b, खा fk.—The end of the *varga* is here marked by २२ in bfk, after the next line (113<sup>b</sup>) in m<sup>1</sup>, not at all in hd.

<sup>a</sup> Cp. Sāyaṇa, Introduction to i. 45: *ayam soma ity ardharco devadevatyaḥ*; Sarvānukramaṇī: *ardharco 'ntyo daivaḥ*. <sup>b</sup> In Nirukta v. 24, where *ādityaḥ* occurs in the explanation of RV. i. 46. 4.

### 23. RV. i. 48-60. Story of Savya. The Śatarcins.

113. 'Together with' (*saha*: i. 48. 1) are two (hymns) addressed to Dawn (48, 49); then 'Upward him' (*ud u tyam*: i. 50) is addressed to Sūrya: (in) 'Wherewith' (*yena*: i. 50. 6) Varuṇa<sup>a</sup> connected with Heaven (*dyubhakti*) is praised; the last triplet (50. 11-13) is destructive of disease (*rogaghna*)<sup>b</sup>.

सहोपसे hdm<sup>1</sup>, सहोपसे bfk r.—संश्रुतः bfk, संश्रुतम् hm<sup>1</sup> r.

<sup>a</sup> There is no statement in the Sarvānukramaṇī about the deity of this stanza; cp. Sāyaṇa on i. 50. 6. <sup>b</sup> Cp. Sarvānukramaṇī: *antyas teco rogaghna upanīṣat*.

114. With the first two (stanzas) in the last triplet (beginning) 'Rising' (*udyan*: i. 50. 11, 12) there is driving away of disease<sup>a</sup>, while in a hemistich<sup>b</sup> (of the last stanza) there is hostility to foes<sup>c</sup>.

Among the Śatarcins is Savya<sup>d</sup> who is a form of Indra (*aindra*).

रोगापनुत्तिर् b, रोगापनुत्तिव् r<sup>b</sup>, रोगापनुत्ति r<sup>c</sup>, रोगापनुत्तिम् m<sup>1</sup>, रोगापनुत्तिर् f, रोगापनुत्तिम् h, रोगापनुत्तिं r.—द्विपक्षेय r, द्विपक्षेय hm<sup>1</sup> bfk, (अर्धर्धं तु) द्विपक्षेयद् r<sup>b</sup>.—ऐन्द्रः सव्यः hdr, ऐन्द्र सव्य m<sup>1</sup>, ऐन्द्राण्यष्ट r<sup>c</sup>, यद् सत्य b, व्य इत्य f, चावी यत्य k.

<sup>a</sup> Cp. Sāyaṇa's introduction to the triplet i. 50. 11-13, where he quotes the following śloka from Saunaka:

उवाचवेति मन्त्रोऽयं सौरः पापप्रणाशनः ।

रोगघ्नश्च विपघ्नश्च मुक्तिमुक्तिफलप्रदः ॥

<sup>b</sup> The second hemistich according to Rgvidhāna i. 19. 4: *uttamas tasya cārdharco dviṣadāveṣa itī smṛtaḥ*; several MSS. of the Sarvānukramaṇī add *antyo 'rdharcaḥ śatruḥṅhaś ca*.

<sup>c</sup> The BD. takes no notice of the khila which comes after RV. i. 50, and is printed by Aufrecht and Max Müller. It is the first in the Kashmir collection, but the first pāda there is different: *sam ait tisyordhvanahasa (ādityena sahāyasā &c.)*. <sup>d</sup> Savya being the seer of the group of seven hymns i. 51-57 (see Ārānukramaṇī i. 13), these seven hymns are now alluded to here in this way only. The allusion to the deity of these hymns is still more remote in Savya's attribute *aindra*.

115 Of the sage Angiras who wished for a son like Indra, the Bolt-bearer himself became the son<sup>a</sup>, having assumed the form of Savya in consequence of the seer's asceticism.

इहंतो hm<sup>1</sup>, इहंतो b, इहंतो fk, इहंतो r—वज्येव hm<sup>1</sup>, वजेव r, अन्नय च fk, वचयो व b—मूल्येर् A, मूल्ये m<sup>1</sup>, मूल्येर् r, मूल्यार्थे fk

<sup>a</sup> Cp Sarvānukramanī *angirā indratulyam putram ichann abhyadhyaat savya stindra evāsya putro 'jāyata*

116 Now the seers in the first book are to be known as Śatarcins; in the last, as seers of short hymns and of long hymns; in the middle ones, as middlemen (*madhyama*)<sup>a</sup>.

चुद्रसूक्तमहामूक्ता hrbfk, Sarvānukramanī, चुद्रसूक्ता महामूक्ता m<sup>1</sup>, Ārsānukramanī, Sarvānukramanī, v r—अन्वे hr, Sarvānukramanī, अन्वे b, अन्वे fk—मध्यमाः hm<sup>1</sup>rbfk, Ārsānukramanī, माध्यमाः Sarvānukramanī, ĀGS iii 4 2 (शतर्चिनी माध्यमाः . . . चुद्रसूक्ता महामूक्ताः)

<sup>a</sup> Cp Sarvānukramanī, Introduction ii. 2 (शतर्चिनी आद्ये मण्डलेऽन्वे चुद्रसूक्तमहामूक्ता मध्येनेपु माध्यमाः); Ārsānukramanī : 2, ii 1; x r cp. BD, vol. i, p 146; see Roth, Zur Litteratur, p. 26

117. 'Now indeed' (*nū cit*: i. 58), containing nine stanzas, is addressed to Jātavedas; while the hymn which (begins) 'Branches' (*vayāh*: i. 59) is addressed to Vaiśvānara; the following one, 'Bearer' (*vahnim*: i. 60), is addressed to Agni.

यु चियत्तु hdm<sup>1</sup>r, न वियत्तु b, न वियत्तु r, न वियत्तु k—यज्ञिमापियसुत्तरम् m<sup>1</sup>b fk<sup>1</sup>r<sup>1</sup>r<sup>1</sup>, आदियत्तु ततः परम् r—117<sup>ed</sup> and 118<sup>ab</sup> are wanting in hd—The end of the *varga* is here marked by २३ in bfk, after the next line in m<sup>1</sup>.

24. RV. i. 61-73. Eleven Khilas. RV. i. 74-89.

118. Then (come) three (61-63), 'To him' (*asmāi*: i. 61), addressed to Indra; 'For the manly host' (*vr̥ṣṇe śardhāya*: i. 64) is addressed to the Maruts; 'With a cow' (*paśvā*: i. 65) is (the first of) nine hymns (65-73) addressed to Agni; 'Ever indeed of you' (*śaśvad dhi vām*)

ऐन्द्राख्यस्यै ततस्त्रीणि m<sup>1</sup>r, ऐन्द्राख्यस्या श्रीणि b, ऐन्द्रख्यस्या इवणि fk—शद्यदि वामिति hm<sup>1</sup>r, शद्यदिनानि तु r, शद्यदिनानि तु bk, यद् द्वेपदानि तु r<sup>1</sup>r<sup>1</sup>.

119. are ten addressed to the *Asvins*<sup>a</sup>; (the hymn) 'These' (*imāni* : viii. 59)<sup>b</sup> is (in) praise of Indra-Varuṇa. But whatever (other deities) belong to the Sauparṇa hymns<sup>c</sup> are praised incidentally (*nīpātastutiṣu*).

दशाश्विनानीमानीति rfk, दशाश्विनानानीमानीती° hđ, दशाश्विनानानीमानीती° m<sup>1</sup>, दशाश्विनानीमानि b.—इन्द्रावरुणयोः सुतिः r, °इन्द्रावरुणयोः सुतिः hđ, °इन्द्रोऽलूखलयो स्थितिः m<sup>1</sup>, तदिन्द्रावरुणं विदुः fkb (cp. Sarvānukramāṇi on viii. 59: ऐन्द्रावरुणम्). Instead of this line r<sup>6</sup>r<sup>7</sup> read:

उपात्तं सप्तमे ऋचं न मैत्रावरुणं विदुः ।

—सौपर्णेयान्नु hbfb, सुपर्णेयान्नु m<sup>1</sup>.—घाः काश्चिन् hr<sup>3</sup>bfr<sup>6</sup>r<sup>7</sup>, यास्त्राश्चि k, काश्चिच्च r.—निपात° hr, निपाता b, निपाता k, निपाताः fr<sup>6</sup>r<sup>7</sup>.

<sup>a</sup> Here we have a collection of eleven Khila hymns, ten addressed to the *Asvins*, and one to Indra-Varuṇa. The text of the former is known in one MS. only, but the latter is identical with the eleventh Vālakhilya hymn of the RV. (viii. 59), the scor of which, according to the Sarvānukramāṇi, is Suparṇa and the deity Indra-Varuṇa. This collection is spoken of in the R̥gvidhāna i. 20. 3 as 'the eleven purifying Sauparṇa hymns' (*sauparṇāni pavitrāṇi sūktāny ekādaśa*). Of the ten *Asvīn* hymns we know only the pratikas of two, viz. *śaśvad dhi vām* (the first) and of one of the others, *pra dhārā yantu madhuno ghṛtasya* (ĀGS. iii. 12. 14 and S̥āyana on AB. viii. 10. 4); cp. Meyer, R̥gvidhāna, p. xxiv. In the Kashmir MS., the first has fourteen stanzas, the first line being *śaśvan nāstyā yuvayor mahitvam*. The second has seven stanzas, and begins with the line *pra dhārayantu madhuno ghṛtasya*.

<sup>b</sup> The eleventh hymn of the collection (*imāni*), addressed to Indra-Varuṇa (referred to as *sauparṇa* in AB. vi. 25. 7), is passed over below, vi. 86 (see note on that passage). Cp. on the *sauparṇa* khilas, Oldenberg, Prolegomena, p. 508. <sup>c</sup> I supply *devatāḥ* here, and take the meaning to be: whatever deities, except the *Asvins* and Indra-Varuṇa, are mentioned in these eleven Sauparṇa hymns are only incidental (*nīpātīni*, not *sūktābhūj* or *ṛgūbhūj*). *Sauparṇeya* seems to be a derivative of *sauparṇa*.

120. The following six hymns (74--79), 'Going forth' (*upaprayantāḥ* : i. 74. 1), are addressed to Agni; but the triplet 'With golden locks, of air' (*hiranyakeśo rajasaḥ* : i. 79. 1-3) is (addressed) to the middle Agni.

सूक्तानि आ° r, सूक्तान्या° hm<sup>1</sup> b, सूक्तानामा° fk.

121. Now 'Thus' (*itthā* : i. 80. 1) are five (80-84) addressed to Indra; in the (stanza) 'Whatever' (*yām* : i. 80. 16) Dadhyañe, Manu, and Atharvan are incidentally mentioned<sup>a</sup>. Then 'They who forth' (*pra ye* : i. 85. 1) are addressed to the Maruts,

इत्येति *hd*, इक्येति *b*, इच्छेति *fk r<sup>2</sup> r<sup>5</sup> r<sup>7</sup>*, इत्येति *r*.—निपातिताः *b f k r*, निपातिनः *hm<sup>1</sup>*.—प्र ये ततः *h r f*, प्र येत्ततः *k*, ष्ये ततः *b*, प्रयत्नतः *m<sup>1</sup>*.

\* This follows Nirukta XII 33, 34 (on I. 80. 16). *dadkhyan . . atharvā . . manuh . . tesām nipāto bhavaty andryām ṛci*.

122. being four (85-88). 'To us' (*ā nah*: i. 89. 1) are two (hymns) to the All-gods (89, 90); two<sup>a</sup> (stanzas here) are regarded as (in) praise of the gods (in general), both 'To us, the auspicious' (*ā no bhadrāh*: i. 89. 1), 'Of the gods' (*devānām*: i. 89. 2), and again 'What is auspicious' (*bhadram*: i. 89. 8) up to (*yāvat*) 'A hundred' (*śatam* i. 89. 9)<sup>b</sup>

चत्वार्या नो *h b r*, चत्वार्यापी *fk r<sup>2</sup>*.—वैश्वदेवे *hm<sup>1</sup>*, वैश्वदेवे *r*, वैश्वदेवे *k*, वैश्वदेवे *fb*, इति सूति *r<sup>1</sup> r<sup>4</sup> r<sup>6</sup> r<sup>2</sup>*.—द्वे देवानां क्षुतिर्मते *hd*, द्वे देवानां क्षुतिर्मता *r*, द्वि (द्वि *fk*) देवानां क्षुतिर्मतः *b f k*, देवानां क्षुतिश्चत्तरा *r<sup>1</sup> r<sup>4</sup> r<sup>6</sup> r<sup>2</sup>*, द्वे देवानां क्षुतिं विदुः *m<sup>1</sup>*.—मद्रं *r*, मद्रं *hm<sup>1</sup> f k*, मद्रं *b*—यावच्छतं *r*, यावच्छतं *b f k*, यावच्छतं *b*—122<sup>cd</sup> and 123<sup>ab</sup> are omitted in *r<sup>1</sup> r<sup>4</sup> r<sup>6</sup>*—The end of the *varga* is here marked by २४ in *h b f k*, but in *m<sup>1</sup>* after 123<sup>b</sup>.

<sup>a</sup> I supply *ṛcau* here, and take *puṣaḥ* to indicate a repetition of *dve* (*ṛcau*). <sup>b</sup> There is no reference to these four stanzas in the *Sarvānukramanī*.

## 25. RV. i. 90-93. Order of hymn-groups in Maṇḍala i 74-164.

128. In the triplet 'The winds waft mead' (*madhu vātāh*: i. 90. 6) the supreme (*parama*) mead is also (*api*)<sup>a</sup> desired; but in the (stanza) 'Aditi is Heaven' (*aditir dyauh*: i. 89. 10) the majesty of Aditi is told.

तृचे *br*, तृचो *fk*, तृचस् *hm<sup>1</sup>*.—मध्वपीयते *r*, मध्वपीयते *fk*, मध्वपीयते *b*, मध्वमिष्यते *hdm<sup>1</sup>*.—After 123<sup>ab</sup> *r* adds the following line (omitted in *Am<sup>1</sup> b f k*).

शान्यथां शं न इत्येया वैश्वदेवो ऋगिष्यते ।

—कथिता<sup>a</sup> *hm<sup>1</sup> r*, कथ्यते *br<sup>2</sup> r<sup>5</sup> r<sup>7</sup>*, कथते *fk*

<sup>a</sup> That is, while the triplet is addressed to the All-gods, the heavenly mead (*madhu*, which word occurs in every stanza of the triplet) is prayed for

124. 'Thou, Soma' (*tvam soma*: i. 91) is addressed to Soma; 'These Dawns' (*etā u tyāh*: i. 92) is addressed to Dawn; the triplet 'O Aśvins' (*aśvinā*: i. 92. 16-18), to the Aśvins. 'Agni and Soma' (*agnīsomau*: i. 93) is (in) praise of Agni associated with Soma.



श्रीपसम् b, श्रीपस्वम् hm<sup>1</sup>r, एपस्वम् fkr<sup>2</sup>, एधस्वम् r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—ससोमस्था<sup>o</sup> hdm<sup>1</sup>, च सोमस्य r, च सोमस्था<sup>o</sup> fk, च सोमस्था<sup>o</sup> b.

125. After Gotama (74-93) the son of Uśij (Kakṣivat comes: 116-126); after the seer Paruchepa (127-139) follows Kutsa (94-115); after Kutsa, Dīrghatamas<sup>a</sup> (140-164): always (*śasvat*) these two<sup>b</sup> (sets respectively); in this order (*evam*) is read (the text of the R̥g-veda).

शोतमाद् hdr, शौतमाद् m<sup>1</sup>bfk, Anuvākānukramāṇi.—In r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, 125<sup>ab</sup> reads as follows:

शोतमो नाम य ऋषिः कुत्स आङ्गिरसः परः ।

—शयते द्वे एवमधीयते hm<sup>1</sup>r<sup>3</sup>, इति ते द्वे एवमधीयते r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, धेत्वमधीतारस्त्वधीयते r<sup>5</sup>r<sup>7</sup>, धित्वधीतारस्त्वधीयते b, सयत्वधीतारस्त्वधीयते f, सयत्वधीतारस्त्वधीयते k.—The end of the *varga* is here marked by २५ in hm<sup>1</sup>bfk.

<sup>a</sup> That is, while the order of the Śaklas is Gotama, Kutsa, Kakṣivat, Paruchepa, Dīrghatamas, that laid down in the BD. is Gotama, Kakṣivat, Paruchepa, Kutsa, Dīrghatamas: thus Kutsa instead of coming second comes fourth. This is the order of the Bṛāhkalas, as shown by the form in which this śloka appears in the Anuvākānukramāṇi (see BD., vol. i, p. 146): *kutsād dīrghatamā ity eṣa tu bāṅkolataḥ kramāḥ*. See Kubn, in Indische Studien, I, p. 115, and Oldenberg, Prolegomena, p. 496. <sup>b</sup> Owing to the dual neuter I supply *sūkte*, that is, *ṛṣisūkte* (collections by one seer; cp. i. 14): the collections of each of these five seers should be coupled successively in this order in reading the R̥g-veda.

26. RV. i. 94-111. Seers of hymns with refrains. Khilas of Kaśyapa.

126. Kutsa, son of Aṅgiras, saw 'This' (*imam*: i. 94): he uttered (this hymn) containing sixteen stanzas (and) addressed to Jātavedas<sup>a</sup>.

A Three verses (8<sup>abc</sup>) of the stanza 'Foremost, O Gods' (*pūrvō devāḥ*: i. 94. 8) have the gods as their deities; then half of the last (stanza: i. 94. 16)

जातवेदसं hm<sup>1</sup>r, जातवेदसं b fkr<sup>6</sup>r<sup>7</sup>.—योऽग्नेर्चं hdm<sup>1</sup>, योऽग्नेर्चं r, योऽग्नेर्चं f, योऽग्नेर्चं b.—126<sup>cd</sup> is found in hm<sup>1</sup>r, but ३३ omitted in b fkr<sup>6</sup>r<sup>7</sup>.

<sup>a</sup> The second pāda of 126 has one syllable too many.

A 127. either belongs to the same deity (i.e. Agni) as the (whole) hymn which precedes it (*tatpūrva*), or it is (addressed) to

the six deities, Mitra and the rest, who are here referred to (*prārta*)<sup>a</sup>

The last hemistich (i. 94. 16<sup>cd</sup>) is (addressed) optionally (*vā*) to the six (deities) praised, whereas in 'Foremost' (*pūrvah*: i. 94. 8) the gods (in general) are praised with three verses.

तत्पूर्वमुक्ते<sup>hd</sup>, तत्पूर्वमुक्ते<sup>m<sup>1</sup>r</sup>—वाच<sup>hm<sup>1</sup>r</sup>, सुताम्रा<sup>r<sup>1</sup>r<sup>6</sup></sup>, सुताम्रो<sup>r<sup>6</sup></sup>—तु वा यथा<sup>r<sup>3</sup>r<sup>7</sup></sup>, यथा<sup>च b</sup> (one syllable short), यथा<sup>hm<sup>1</sup>r<sup>f</sup></sup> (two syllables short) —पादेषु तुभिः<sup>fk</sup>, पादेषु सुभि<sup>b</sup>, पादैः सुतिभिः<sup>hm<sup>1</sup>r</sup> — 127<sup>ab</sup> in hm<sup>1</sup>r (wanting in b<sup>fkr<sup>6</sup>r<sup>7</sup></sup>) In r<sup>5</sup>r<sup>7</sup>, the four pādas of the tristubh stanza 126<sup>ab</sup> and 127<sup>cd</sup> have been turned into four anustubh lines as follows

रम कुत्स आङ्गिरसो ददर्श वातवेदसम् ।  
पूर्वा देवान्ततो देवास्त्रिभिः पादेषु संयुताः ॥  
योऽश्चे<sup>तथा</sup> सुक्ते जगाद् चतुरित्यसी ।  
अन्वेऽर्धचे<sup>तु वा यथा</sup> लिङ्गोक्तानां सुती गणः ॥

These MSS. also insert 125<sup>cd</sup> between the first and second of the above lines

<sup>a</sup> There can be no doubt that 126<sup>cd</sup> and 127<sup>ab</sup> are a later addition of the A MSS., since they merely amplify 127<sup>cd</sup> which A has in common with B; they also give the *varga* six ślokas instead of the normal five.

128. <sup>a</sup>In Bharadvāja, Grtsamada, Vasiṣṭha<sup>b</sup>, Nodhas<sup>c</sup>, Agastya<sup>d</sup>, Vimada<sup>e</sup>, Nabhāka<sup>f</sup>, Kutsa<sup>g</sup> there are no similar (*samānadhar-minah*) refrains in (hymns) addressed to many divinities, also (not) in those addressed to two gods

नोदका<sup>hm<sup>1</sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup></sup>, नोदके<sup>b<sup>fkr</sup></sup>—वज्रदेवतेषु<sup>hm<sup>1</sup></sup>, देवतेषु<sup>dbr</sup>, देवतेषु<sup>f</sup>—द्विदेवेषु<sup>hb<sup>f</sup>k</sup>, द्विदेवेषु<sup>m<sup>1</sup></sup>—समानधर्मिणः<sup>hm<sup>1</sup>r<sup>2</sup>b<sup>fkr<sup>2</sup>r<sup>5</sup>r<sup>7</sup></sup></sup>, समानदेवधर्माः<sup>r</sup>.

<sup>b</sup> In connexion with the last hemistich (the refrain of i. 94-96, 98) of Kutsa's hymn (i. 94) mentioned in the preceding śloka, the author now goes on to enumerate eight seers whose hymns are characterized by refrains. The meaning seems to be, that no refrain of a similar character to this one of Kutsa's (that is, a refrain containing the names of several deities) occurs in any of the hymns of these seers addressed to many deities or two deities. None of the refrains of these seers (except Kutsa's) appear to have this character, even in hymns addressed to a single deity; but this point would have to be more closely examined. <sup>b</sup> The first three names are those of seers of whole Maṇḍalas, in which refrains are frequent. <sup>c</sup> Seer of i. 58-64 58, 60-64 end with the same refrain

<sup>d</sup> Seer of i. 166-168 which end with the same refrain

<sup>e</sup> Seer of x. 21 and 24 · all

the stanzas of the former and half of those of the latter contain the refrain *v: ro made* . . .  
<sup>f</sup> *ritokjase* <sup>g</sup> Seer of viii. 39-41, through the whole of which runs the refrain *nabhanām*

anyake same. The name, properly spelt Nābhāka (above, iii. 56; Ārṣānukramaṇī viii. 10; Sarvāoukramaṇī), has the first syllable shortened owing to the metre. <sup>e</sup> Seer of i. 94-98, all of which end with the same refrain except 97, which has a refrain of its own running through the whole hymn.

129. 'Two unlike' (*dve virūpe*: i. 95) is a hymn to Agni Auṣasa, 'He in the ancient way' (*sa pratnathā*: i. 96) is to Agni Dravinodas, 'Of Vaiśvānara' (*vaiśvānarasya*: i. 98) is addressed to Vaiśvānara; but the one before this (i. 97) is to Agni Śuci<sup>a</sup>.

श्रीपसाद्याप्रये hd, श्रीपसाप्रये bfk, श्रीपसापिये m<sup>1</sup>.—द्विणोदशेऽपये hm<sup>1</sup>r, द्वि-  
योदशे वरं b, द्विणोदशे वर fk.—वैश्वानरस्येति rfk, वैश्वानरस्येति ये hdr<sup>2</sup>, omitted  
in b.—r has उत्तम् after वैश्वानरीयम्.—129<sup>ed</sup> is omitted in r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

<sup>a</sup> Cp. Sūyapa, introduction to RV. i. 97.—The first two pādas of this stanza have twelve syllables ending iambically; the fourth, though having eleven syllables, ends iambically also.

B 130. Some say that the thousand hymns addressed to Jātavedas (which come) before (the hymn) addressed to Indra (i. 100) have Kaśyapa as their seer<sup>a</sup>; the first hymn of these is 'For Jātavedas' (*jātavedase*: i. 99). Śākapuṇi thinks that they increase by one<sup>b</sup> (in the number of their stanzas)<sup>c</sup>.

जातवेदस्यं m<sup>1</sup>hr, जातवेदस्य fk.—सूक्तसहस्रमेक r, सूक्तसहस्रमेकम् m<sup>1</sup>, सूक्तं सहस्रमेक  
k, सूक्तस्य सहस्रामक b.—कश्यपार्थं m<sup>1</sup>r (Sarvānukramaṇī), कश्यपारिथं b, कश्यपा ऋषि  
fk.—130 is omitted in A. After 130 Mitra adds from one (r<sup>6</sup>) or two (r<sup>6</sup>r<sup>7</sup>) of his MSS.  
three lines not found in A or bfk<sup>2</sup>:

दृचाया सहस्रचान्तं सूक्तं नानाविधं भवेत् ।

नवनवतिः पञ्चलक्षा ऋचः स्युः सचतुःशतम् ।

नानादेवतमेकार्थं ऋन्द्ोभिश्चिन्मृत्यथम् ॥

<sup>a</sup> The text of the Sarvāoukramaṇī on RV. i. 99 is clearly based on this stanza, which must therefore be original. Cp. vol. i, Appendix vi, p. 148. <sup>b</sup> With the three interpolated lines in R cp. the śloka in Ṣaḍguruśiṣya on Sarvānukramaṇī i. 99, where the total number of the stanzas (calculated as an arithmetical progression) contained in the 1000 hymns attributed to Kaśyapa is stated to be 500, 500 less one (i. e. subtracting one for the first, RV. i. 99, which is not a khila): cp. my explanatory note, Sarvānukramaṇī, p. 159. When Ṣaḍguruśiṣya states that 'Saunaka himself has referred to these khilas in indexing the seer' (*r̥ṣyanukramaṇe*) the allusion must be to the above passage of the BD., as the Ārṣānukramaṇī makes no mention of them. <sup>c</sup> Pādas acc, though ending like triṣṭubhs, have twelve syllables.

131. 'The mighty one who' (*sa yo vṛṣā*: i. 100) is (the first of) five (hymns) addressed to Indra (100-104)<sup>a</sup>; there are (then) three (105-107) addressed to the All gods, (beginning) 'The Moon' (*candramās* i. 105 1). 'That which, O Indra-Agni' (*ya indrāgni*: i. 108) is (the first of) two addressed to Indra-Agni (108, 109); the two following (110, 111) 'I wrought' (*tatam*: i. 110. 1) are addressed to the Rbhus.

The end of the *varga* is here marked by ३६ in hm<sup>1</sup>bfk.

<sup>a</sup> The Sarvānukramanī states RV 1 101 1 to be *garbhāśraviny upaniṣat*, and in *Ṛgvidhāna* 1 23 3 it is described as *garbhāśramocanī*

### 27. RV. 1. 105. Story of Trita.

132. The cruel sons of the she-wolf (*sālāvṛkī*)<sup>a</sup> having cast Trita, who was following the cows, into a well<sup>b</sup>, carried off all the cows from thence<sup>c</sup>.

सालावृकी<sup>०</sup> r, शाला<sup>०</sup> hm<sup>1</sup>r<sup>3</sup>r<sup>5</sup>, शला<sup>०</sup> b, शिक्ला<sup>०</sup> f (cp RV सालावृक) — गाः सर्वास् hm<sup>1</sup>r, ताः सर्वास् Br<sup>3</sup> — एवापजहिरे r, एवोप<sup>०</sup> kd, एवो<sup>०</sup> m<sup>1</sup>, एवाय bfk, एवाप्य<sup>०</sup> r<sup>5</sup>r<sup>1</sup>.

<sup>a</sup> Cp RV 1 105 18 *aruno mā sakrā vṛkaḥ pathā yantaḥ dadarśa hi* <sup>b</sup> Cp RV 1 105 17 *tritaḥ kṛpe 'vaktāh* <sup>c</sup> On the story of Trita in the well cp Geldner, *Vedische Studien*, iii 170 ff

133. He, the best knower of formulas among all knowers of such, pressed Soma there and summoned all the gods: Brhaspati heard that (call)<sup>a</sup>.

स तत्र सुपुत्रे सोम hm<sup>1</sup>r, तत्र सोमं सुपावासी bkr<sup>6</sup>r<sup>1</sup>. — चावाहयत् d, चावाहयन् r, चावहयत् b, चावहत् m<sup>1</sup>fk, चावहयन् h.

<sup>a</sup> The words *tac chūtrava bṛhaspatīh* occur in RV. 1. 105. 17.

B 134. Now on seeing them coming, he reproached (them), saying, 'Where, indeed, abides, the all-seeing power (*sarvadṛkṭva*) of this Varuna and of Aryaman ?

आगच्छतोऽथ तान् r, आगच्छतो न तां b, आगतो न तां fk, आगतानथ तान् m<sup>1</sup>. — तत्त्वतः m<sup>1</sup>, तत्त्वत् b, तत्त्वत् r, तत्त्व fk. — सर्वदृक् m<sup>1</sup>, सर्वदृक् fb, सर्वदृक् k, सर्वं दृक् r — क्त m<sup>1</sup>fk, क्त b, च r — वक्ष्यस्यार्थंन्य r, वक्ष्यस्यार्थंन्ये<sup>०</sup> b, वक्ष्यस्यार्थंन्ये<sup>०</sup> f, कूप-स्यार्थंन्ये<sup>०</sup> m<sup>1</sup> — 134, 135 wanting in A.

B 135. 'My limbs were wounded by the bricks of the well. Having seen all (the gods) I praise (them), even though not one (of them) sees (me).'

कूपेष्टकामिर् r, कूपे कृनामि m<sup>1</sup>fk, युये कृतामिर् b. — ब्रणितान्यङ्गान्येवामभवन्म r, ब्रणितान्यङ्गान्येवामभवन्म b, ब्रणनान्यङ्गरेन्येवामवेन्म fk, ब्रणानामङ्गरेवामवेन्म m<sup>1</sup>. — सर्वानहं m<sup>1</sup>r, सर्वानह bf, सर्वजह k. — \*को न पश्यति bfxr, \*को न विंशतिः m<sup>1</sup>.

136. The three troops<sup>a</sup> of the All-gods, urged on by Brhaspati, went to that sacrifice of Trita and took shares of it together.

विश्वेदेवग्यास् m<sup>1</sup>br, \*देवा ग्यास् hfk. — जग्मुस्त्रितस्य hdm<sup>1</sup>, जग्मुस्ते तस्य r, आजग्मुस्त्रितस्य bfxr<sup>2</sup>r<sup>1</sup>r<sup>1</sup>. — The end of the *varga* is here marked by २० in bfk, not in hdm<sup>1</sup>.

<sup>a</sup> As belonging to the three spheres of heaven, air, and earth; cp. my 'Vedic Mythology,' p. 19.

### 28. Deities of RV. i. 112-121.

137. As a seer Brhaspati declared the knowledge and discernment of Trita here displayed (*etat*) with the last triplet (i. 105. 16-18)<sup>a</sup> of the hymn (beginning) 'That' (*asau* : i. 105. 16).

बृहस्यतिस्त्रितस्यैतत् hm<sup>1</sup>r, बृहस्यतिस्त्रितस्यैतं r<sup>1</sup>r<sup>1</sup>r<sup>1</sup>, बृहस्यतिस्त्रितस्यैतत् f, बृहस्यतेति तस्यैत b. — सूक्तस्य hm<sup>1</sup>bfk, सूक्तेन r.

<sup>a</sup> It is important to note that this statement ignores the existence of RV. i. 105. 19, which, according to Grassman, RV. Translation, vol. II, p. 446, is an interpolation. The first pāda of this stanza is, however, quoted by Yāska, Nirukta v. 11, to illustrate the word *āṅgāṅa*.

138. (The verse) 'I praise' (*iḥe* : i. 112. 1<sup>a</sup>) is to Heaven and Earth, the next verse (*r<sup>1</sup>*) is addressed to Agni; the remainder of the hymn (112. 1<sup>cd</sup>-25) should be (regarded as) addressed to the *Āsvins*<sup>a</sup>. 'This' (*idam* : i. 113) is (in) praise of Night and Dawn.

\*पृथिवीर् b<sup>2</sup>r<sup>1</sup>, \*पृथिवीर् fk, \*पृथिव्याद् hdm<sup>1</sup>r. — \*लेति आपेयः r, \*लेत्यापेय b, \*लेत्वेत्यापेयः r<sup>1</sup>r<sup>1</sup>, \*लेत्यापेयः hdm<sup>1</sup>, \*लेत्यापेयि fk. — रात्र्युपसोः m<sup>1</sup>r, \*सो fk, \*स h, रात्रिपस्ये b.

<sup>a</sup> Cp. the quotation in Śaṅguruśiṣya (p. 93) from the *Devatānukramaṇi*: *iḥe dyāvā-pṛthivīyor ādyaḥ pādaḥ paro 'gnaya āsvinaṃ tao ca sūktam*.

139. 'These' (*imāḥ* : i. 114) is addressed to Rudra; the next, 'The brilliant' (*citram* : i. 115), is addressed to the Sun. Then

(come) five (i. 116-120) addressed to the Aśvins (beginning) 'For the Nāsatyas' (*nāsatyābhyām*: i. 116. 1): the last (stanza) in the last (hymn: 1. 120. 12) is destructive of evil dreams.

पर सौर्यं  $hm^1 r^1 r^4 r^6$ , ततः सौर्यं  $bfr$  — स्वये न्या  $Am^1$ , स्वये अर्धर्गं  $r$ , स्वये अर्धर्गं  $fk$ , स्वये अर्धर्गं  $b$ . The reading of A is supported by the Sarvānukramanī *antya duh-svapnanāśini*, cp also Rgvidhāna 1. 25 1, Śāyana on i. 120 12, Pischel, *Vedische Studien*, 1, p. 1 — °नाशनी Ak, °वाशनी fb.

140. 'When?' (*kad*: i. 121) is addressed to Indra, and 'Forth' (*pra* i. 122) is addressed to the All-gods. The two (123, 124) next (beginning) 'Broad' (*prthuḥ*: i. 123. 1) are addressed to Dawn (*auṣase*). In 'At morn' (*prātaḥ*: i. 125) the seer lauds the gift of Bhāvya<sup>a</sup>.

प्रोयसे पृथुवत्तरे  $hdm^1$ , प्रोयसे पृथुवत्तरे  $r$ , प्रथुवः पृथुवे अघोपसे  $b$ , घमः पृथुवे अघोपसी  $fk$  — दानं च  $hm^1 r$ , दान तु  $bfr^6 a$

<sup>a</sup> 140<sup>ed</sup>-150 are quoted in the Nīlmañjarī on RV. 1. 126 7. The following story is told to show under what circumstances RV 1. 125 and 126 were revealed to Kaksīvat. The name Bhāvya, which occurs in RV 1. 126. 1, is here meant as an equivalent of Bhāvayavya, by which it is explained in Nirukta ix. 10.

141. 'When, indeed?' (*kad itthā*: i. 121), a hymn of Kaksīvat which is traditionally held to be addressed to Indra, is indicated as indirectly addressed (*parokṣa*) to the All-gods in the Svarasāmans<sup>a</sup>.

काचीवतं कदित्येति  $hdm^1$ , काचीवतं कदित्याति  $r^1 r^2 r^4 r^6$ , काचीवतं वादित्वे  $b$ , काचीवतं वादित्वेति  $fk$ , काचीवता विदित्येति  $r$  — 141<sup>ed</sup> and 142<sup>ab</sup> omitted in  $fk$ ; 141 omitted in  $n$ . — परोक्षं  $hdr$ , परोक्षे  $br^6$  — The end of the *varga* is here marked by  $२८$  in  $hdm^1 b$ , but after 141<sup>b</sup> in  $fk$ .

<sup>a</sup> It is mentioned as *parokṣavastadeva* in the Kāṣṭhīki Brāhmana xxiv 9 (one of the sections on the Svarasāmans); cp below, v. 44, 45.

## 29. Story of Kaksīvat and Svanaya.

142 Having acquired knowledge from his spiritual teacher<sup>a</sup> (and) going home, as we are told (*līla*), Kaksīvat fatigued on the way fell asleep within the forest.

स्वमिलयं  $hdbr$ , स्वं मिलयं  $n$ . — किल  $hdm^1$ , प्रति  $br$  — 142-153 wanting in  $r^1 r^4 r^6$  (142<sup>b</sup> and 153 both end with the word किल).

<sup>a</sup> That is, having completed his apprenticeship in Vedic study

143. Him a king, Svanaya by name, the son of Bhāvayavya, saw as he went along to amuse himself, accompanied by his retinue, his wife, and his domestic priest.

भावयव्यसुतो *hm<sup>1</sup>rn(d)*, भावयव्यसुतो *b*, भावयव्यसुतो *fkr<sup>6</sup>n(ab)*. The reading सुतो is supported by Śāyana (on RV. i. 125. 1, where the story of Kakṣivat is told), who calls Svanaya भावयव्यसु पुत्रः 1.—The unanimity of the MSS. in writing क्रीडार्थं has caused a lapse from consistency, which requires क्रीडार्थं in the text.

144. Then on seeing him endowed with beauty (and) resembling the son of a god, he thought of bestowing his daughter (on him), if there were no objection on the score of caste and family.

अद्येनं *hdf*, अद्येनं *k*, आवेनं *b*, आहिनं *n*.—प्योचाविरोधतः *hdbfkr*, प्योचावरोधतः *n*.

145. Then after waking him he inquired as to his caste, family, and so forth. The youth replied to him saying, 'O king, I am of the race of Aṅgiras ;

ततः *hdm<sup>1</sup>*, तदा *b fkr*, तथा *n*.—145<sup>cd</sup> and 146<sup>ab</sup> are omitted in *r<sup>6</sup>*.

146. 'I am a son of the seer Dīrghatamas, son of Ucathya, O king.' Thereupon he (Svanaya) gave him ten maidens decked with ornaments<sup>a</sup>,

कन्या *b fkr<sup>6</sup>n*, कन्यां *hdm<sup>1</sup>r*.—दशभारविभूषिताः *b*, दश भारविभूषिताः *n*, दश भारविभूषिता *fk*, दश भारसमन्विताः *r<sup>6</sup>*, दिव्याभरणभूषिताम् *hdm<sup>1</sup>r*.—The reading कन्या दश is preferable, as apparently based on the words चधूमन्तो दश रथासः (interpreted as 'ten chariots with maidens') in RV. i. 126. 3, and because the reading in the next line (common to A and B) तावतस्य रथान् implies a previous statement of number. Svanaya intends to give his daughter (कन्यां) to Kakṣivat, but in the meantime presents him with ten maidens along with the chariots, &c.—The end of the *varga* is here marked by २९ in *bf*, not in *hm<sup>1</sup>k*.

<sup>a</sup> Or, according to A, '(his) daughter decked with heavenly ornaments' (see critical note).

### 30. Story of Kakṣivat and Svanaya (continued).

147. and the same number of chariots, strong-bodied bay steeds going in teams of four, for the purpose of conveying the maidens<sup>a</sup>, money and (utensils of) inferior metal<sup>b</sup>, goats and sheep.

रथान्छावान् *b*, रथान्छावान् *d*, रथान्छावो *b*, रथान्छास्व *r<sup>6</sup>n*, रथान्छास्व *fk*, रथान्छान् *r*, रथान्छान् *m<sup>1</sup>*. (The word छावान्, occurring in RV. i. 126. 3, would easily

be corrupted cp b) — वीङ्गान् वे hdm<sup>1</sup>r, वीणसेय b, वीपिनो ये: r<sup>5</sup>n, वीपनी ये: fk.  
(The word *vīṅgāna* does not occur in RV. i 126 3, but is an epithet of *śiva* in RV. i 118 9) — धनकुप्य hdm<sup>1</sup>fk, धनकूप्य r, धनं कुप्य ba धनं कूप्य r<sup>5</sup> (I have preferred धनकूप्य as a dvandva owing to the following अजाविक्रम, and because this reading occurs in B as well as A)

\* The expression *vadhūnam vāhanārthāya* was doubtless suggested by *vadhūmantāh* in RV. i 126 3 Cp critical note on *kanyā dātā* above 146 <sup>5</sup> A similar distinction between *dāna* and *kupya* is found in Manu vii 96 There is no reference to these, nor to sheep and goats, in the text of the hymn

148 Further he gave (him) a hundred necklets and a hundred bulls This is told in the next hymn with (the stanza) 'A hundred' (*śatam* i. 126. 2) and so forth<sup>a</sup>.

बुभुनापां च hm<sup>1</sup>r अथमाणा bfk, शतमद्याना r<sup>5</sup>n — एतदुत्तरसूक्तेन hdm<sup>1</sup>r, एतत्तदुत्तरे सूक्ते r<sup>5</sup>n, एतत्तदुत्तरे सूक्ते b, एष तदुत्तरे सूक्ते fk — शतमित्यादिनीदितम् hm<sup>1</sup>r, शतमित्यादि वीच्यते r<sup>5</sup>, वीच्यते b, सूच्यते fk, स्पूच्यते n — The line 148<sup>ed</sup> occupies this position in B and n, but in A and m<sup>1</sup> it comes after 150, its place at 148<sup>ed</sup> being taken by the following line in A and m<sup>1</sup>

गवा सहस्रं पष्टिषु<sup>b</sup> सर्वाः खल्वरिधायसः । <sup>b</sup> hdm<sup>1</sup>, पष्टीषु r.

This line must be *spurious*, as it repeats the sense of 149<sup>ed</sup>, which is common to A and B Its inclusion would, moreover, give five and a half slokas to the *varṣa* instead of five The line 148<sup>ed</sup> is more appropriate here, as it interrupts the sense after 150

\* Having thus referred to RV i 126. 2, 3 the author, in the following sloka, enumerates the gifts over again in close adherence to the wording of those two stanzas

149. A hundred horses, a hundred necklets, ten chariots with maidens, (steeds) going in teams of four, and a thousand and sixty cows<sup>a</sup>—

गवां चैव br, गवाद्येषु hm<sup>1</sup>fk — पद्युपाधिकम् br<sup>5</sup>, पद्यताधिकम् m<sup>1</sup>, पद्यथाधिकम् hfr, पद्यथादिकम् n.—149 150 omitted in d

\* The text of the hymn (i 126 2, 3) has *śiṣṭān śatam aśvān . vadhūmanto dātā rathā saś . saṣṭiś sahasraṁ . . gavyam.*

150 Kaksivat, who obtained<sup>a</sup> (all this) from Svanaya Bhāvayavya, both praised (him) after receiving (it) and recited (the hymn) 'At morn' (*pīātāh* . i. 125) to his father.



प्रातः hm<sup>1</sup>r bfk, ततः r<sup>6</sup>n.—The end of the *varga* is here marked by ३० in bfk m<sup>1</sup>, not in hd.

<sup>a</sup> The accusatives in 149 are of course governed by this verb.

31. Gifts of kings. *Nārāśaṃsī* stanzas. Opinions regarding i. 126. 6, 7.

A 151. Now here (in 125) the rewards (of liberality) are for the most part set forth to him. The father, however, saw the second (stanza), which begins 'Possessed of many kine' (*suguh*: 125. 2).

The three ślokas 151-153 are found in hdr<sup>3</sup>m<sup>1</sup> only. They are in all probability an interpolation. The matter is superfluous (nor is there any reference to it in the *Sarvānukramaṇi*), and the style is suspicious (e.g. *ucyate*). The length of the *varga* is here no argument in favour of the genuineness of the lines. The last *varga* of two other chapters has fewer than the normal number of ślokas; chapter v having three, and vi only two. These three ślokas appear, however, to have been known to Sāyaṇa; for in his comment on i. 125. 1 he remarks that *Kakṣīvat* went and told his father *Dirghatamas* of all he had received, and, on i. 125. 2, he goes on to say that in this stanza *Kakṣīvat*'s father, being pleased with the wealth *Kakṣīvat* had brought, blessed the king abundantly.

A 152. The revered *Śaunaka* says that the whole (hymn) is *Kakṣīvat*'s. But as to this (stanza), how could it, according to the indications (it contains), have been seen by *Dirghatamas*?

काक्षीवतं m<sup>1</sup>, कक्षीवतं hdr.

A 153. The answer is, that when 'At morn' (*prātaḥ*: i. 125. 1) had been uttered (by *Kakṣīvat*), he (*Dirghatamas*) was delighted by the gift to his son, and then uttered a prayer for the king with (the stanza) 'Possessed of many kine' (*suguh*: i. 125. 2).

प्रातरित्युक्ते m<sup>1</sup>, प्रातरित्सूक्ते hdr.

154. The stanzas in which the deeds of kings and their gifts, great, small, and middling, are told, should be understood to be called 'Laudations of Men' (*nārāśaṃsī*)<sup>a</sup>, as the praise of kings (is expressed) by them in the ten books (of the *Ṛg-veda*)<sup>b</sup>.

यानिः hm<sup>1</sup>r, यानि bfk.—राज्ञां hm<sup>1</sup>r, राज्ञा bkr<sup>6</sup>.—प्रतीयाद् hdr, प्रतीयात् r<sup>6</sup>r<sup>7</sup>, प्रतीयात् k, ना प्रतीया b.—दाशतयिषु hdr, दाशतयिषु m<sup>1</sup>, (क्षुती) दृष्टा यानु वरिष्ट r<sup>6</sup>r<sup>7</sup>, दृष्टरिषु b, दृष्टरीषु fk.

\* Otherwise called 'Praise of Gifts' (*dānastuti*) on the relation of the latter to Nārāyaṇī stanzas cp Bloomfield, Hymns of the Atharva veda, SBE xlii, p 688 f

<sup>b</sup> After 154 m<sup>1</sup> adds the following three lines (=iv 82)·

विमलश्रुति तद्विद्याद् वरुणवचनं तत् ।  
 आशीर्वादेयु संघामु कर्मसंस्थामु देवताः । ७०  
 वय्या ह वरुणवच द्विपदे यव संश्रुते ।

155. The five (stanzas) 'Lively' (*amandān*. i. 126. 1-5) are a song (in praise) of Bhāvayavya. With a couplet (6, 7) there is a conversation of a husband and wife<sup>a</sup>. Śākapāni thinks these two stanzas are a conversation of Indra and the king with Romasā<sup>b</sup>.

संवादादो वृचिन् hm<sup>1</sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, द्वे चचौ संवादादः ik, द्वे रिचौ संवादादः b, द्वौ चचौ संवादादः r—संवादाद् r, संवादाद् bfk, संवादादो hdm<sup>1</sup>—रोमशयेद्दराचोर् hm<sup>1</sup>r, चखा-मथवेव ताभ्याम् bfk, चखा ख्या अथ वेव ताभ्याम् r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>

<sup>a</sup> Cp Pischel, Vedische Studien, vol 1, p. 1 <sup>b</sup> In 155-iv 3<sup>ab</sup> are quoted in the Nītumājari on RV : 126 6, 7

156. Śākatāyana thinks that in this couplet there is a story of a husband and wife<sup>a</sup> (in connexion) with Indra. Brhaspati gave his daughter<sup>b</sup>, Romasā by name, to king Bhāvayavya.

दृषेऽक्षिन् m<sup>1</sup>r<sup>5</sup>, दृषेऽक्षिन् b, दृषेऽक्षिन् hd, तृषेऽक्षिन् r.—156<sup>ab</sup> is omitted in ik—सुतां hm<sup>1</sup>r, स ता ikr<sup>2</sup>r<sup>5</sup>, च ता n.—रोमशां r, रोमसा b, रोमशा hdm<sup>1</sup>, धेनया k—राधे hrh, राक्षी ik—The last pāda is repeated in b only—The end of the *varga* is here marked by ३१ in m<sup>1</sup> bfk, by २९ in hd—After इति बृहद्देवतायां तृतीयोऽध्यायः (hd:) समाप्तः is added in bfk.

<sup>a</sup> According to the Sarvānukramanī, : 126. 6, 7 are a colloquy of Bhāvayavya and Romasā, husband and wife; cp Sāyana on L 126, introduction, and on stanzas 6 and 7

<sup>b</sup> Sāyana also, on : 126. 7, states that Romasā was the daughter of Brhaspati.

1. *Romaśā and Indra. RV. i. 127-136. Praise in the dual.*

1. Then the Lord of Bays, the Companion of Śacī (Indra) becoming aware of that affair, (and) desirous of seeing his dear friend Svanaya, quickly went to him. The king joyfully honoured him with due ceremony.

तमर्थं hm<sup>1</sup>r, तत्सर्वं Bn.—०गामायु hm<sup>1</sup>r, ०गामाय bfn.—०सहायः hm<sup>2</sup>bfn, ०सखायः r, ०समेतः n.—प्रीत्यार्चयत्तं bdr, प्रीत्यार्चयं तं m<sup>1</sup>, प्रत्यर्चिवं तं b, प्रत्यर्चितं तं fk, प्रत्यर्चितस्तद् n, प्रत्यर्चितोऽसौ r<sup>5</sup>r<sup>7</sup>.—विधिनिव राजा hm<sup>1</sup>r, विधिना च राजा br<sup>5</sup>r<sup>7</sup> (०ज b), विधिना च राज्ञा fkn.

2. And the daughter of the Aṅgiras (Bṛhaspati) came there: rejoicing she adored their feet. Indra then in a friendly way said to her, 'Have you hair or have you not, O Queen?'

दृष्टा hm<sup>1</sup>r, दृष्टा r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, दृष्टा bfn.—वन्दे hdfk, च वन्दे r, वदे b.

3. She in a childlike way then addressed him, 'Feel me closely (*upopa me*: i. 126. 7), Mighty One'<sup>a</sup>. The king having soothed her with the previous (stanza: i. 126. 6), rejoiced. She then followed her husband as a devoted wife.

वाल० hdf, वाल० bk.—तं hbk, तां r.—जगाद् उपोप मे r, जगादुपोप मे hdm<sup>1</sup>, जगादुपोप मे f, जगादो योप मे b.—०या सांत्व्य hdm<sup>1</sup>, सांत्व्य r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, ०या शांव b, ०या शांच fk, ०यर्चाय r.—प्रहृष्टः सो न्वन्नजत् hdm<sup>1</sup>, प्रहृष्टोवाचन्नजत् r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, प्रहृष्टिपादन्वन्नजा b, प्रहृष्टिपादधन्नजत् f, प्रहृष्टादन्वन्नजत् r. The A MSS. appear to have endeavoured to remove the hiatus by inserting a syllable, while the B MSS. changed प्रहृष्टो into प्रहृष्टाद्, which leaves the sentence without a verb.—साय hm<sup>1</sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>b, सोऽय fkr.—पतिं पतिव्रता hm<sup>1</sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, पतिं तु सात्रवीत् r, पतिं व्रवीत् b, पति व्रवीत् fk.

<sup>a</sup> The quotation from the BD. in the Nītimafjarī on RV. i. 126, 6, 7 ends with this line (3<sup>ab</sup>).

4. Next follow two hymns (127, 128) addressed to Agni (beginning) 'Agni' (*agnim*: i. 127). There are (then) five (129-133) addressed to Indra (beginning) 'Which' (*yam*: i. 129). Here the stanza 'Forth this' (*pra tad*: i. 129. 6) is addressed to Indu, while Indra-Parvata are praised together (in) 'Ye him' (*yuvam tam*: i. 132. 6). Yāska here considered Indra to be predominant.

पश्चिद्वाणि  $m^1r$ , पश्चिद्वाणि  $hdbfkr^6r^7$ .—<sup>०</sup>वृग्व  $hm^1r$ , <sup>०</sup>वृगेका  $r^5r^7$ , <sup>०</sup>द्वं चिगव  $b$ ,  
<sup>०</sup>द्वं चिग च  $f$ —<sup>०</sup>पर्वतो  $bfkr$ , <sup>०</sup>पर्वता  $hdm^1$  (as part of the pratika).—<sup>०</sup>त्विन्द्र  $hm^1$ , इन्द्रं  
 तु  $bfkr$ , त्विन्द्रं तु  $r^1r^4r^6$ —मेने इह यास्कः  $hm^1r^1r^4r^6$ , मेने यास्क  $fk$ , मेने यास्का  $b$ , मेने  
 यास्क एव  $r$

5. For in (certain) stanzas (Indra's) bolt is praised as Parvata, and when there is praise (of the two) in the dual (*dvvat-stutau*) they say that Indra is predominant. (Beginning with) 'Hither thee' (*ā tvā*. i. 134. 1) there are nine<sup>a</sup> (stanzas: i. 134. 1-6, 135. 1-3) to Vāyu, (then) five (i. 135. 4-8) to Indra-Vāyu, (then) one (i. 135. 9) to Vāyu. The next (hymn: i. 136) has two predominant (deities).

अनु क्षुतः  $hm^1r^1r^4r^6$ , क्षुयेतर्षु  $r$ , क्षुयेतर्षी  $b$ , 5<sup>ab</sup> omitted in  $fk$ —पर्वतवदि यज्ञो  
 $m^1$ , पर्वतदि यज्ञो  $r^1r^4r^6$ , पर्वतवृद्धियज्ञो  $hd$ , पर्वतो विद्धि यज्ञो  $b$ , पर्वतो विद्धि यज्ञो  $r$ —  
 द्विवत्सुती  $m^1r$ , द्विवत्सुती  $hd$ , द्विवत्सुती  $b$ —चेन्द्रमाङ्गः  $hdm^1$ , चन्द्रमाङ्गः  $r^1r^4r^6$ , चन्द्र-  
 माङ्गः  $b$ , चन्द्रमाङ्ग  $r$ —आ त्वा वायोर्धव  $b$ , आ त्वा गव  $r^1r^4r^6$ , आ त्वा वायोर्धव  $fk$ ,  
 आ त्वा वायोर्धव  $hdr^5$ , आ त्वायोर्धव  $r$ , आ त्वा यावो याच  $m^1$ —The end of the  
*rarga* is here marked by 9 in  $hdbfk$ , not in  $m^1$ .

<sup>a</sup> The *Sarvānukramanī* shows that *nava* must be read *ā tvā saḍ vāyavyam tu . .*  
*sīrnam nava, caturīhyādyāḥ pañcagāndryaś ca, ā tvā* has six stanzas, it, as well as the  
 following (*tu*), is addressed to Vāyu, *sīrnam* (136) has nine stanzas, the five stanzas  
 beginning with the fourth (4-8) are addressed to Indra as well (as Vāyu)'

## 2. Distributed praise. RV. i. 137-139. Vaiśvadeva hymns.

¶ There five (stanzas: i. 136 1-5) have Varuna and Mitra for their gods; the following two (i. 136. 6, 7) are (addressed) to the (deities) mentioned<sup>a</sup>, Dyaus and the rest. Couples (of deities: *die die*), including the Two Worlds (*rodasi*), are praised together (*samstute*)<sup>b</sup>, (each) in a verse<sup>c</sup> (*pada*), and the gods (are praised) with a hemistich (7<sup>ab</sup>); the rest (7<sup>cd</sup>) is distributed (in praise)<sup>d</sup>.

पद्म यज्ञमिचदेवा  $bbk$ , पद्म यज्ञं मिचदेवा  $r$ —दिवादिभ्यः  $hdr$ , दिभ्यः  $bfk$ , दिभ्य  
 आवाः  $r^5$ .—परे द्वे  $bfkr$ , पदे द्वे  $hdm^1$ .—द्वे द्वे पदे  $hm^1r$ , द्वे परे  $bfk$ , द्वे वा परे (संसुती)  $r^5$ .

<sup>a</sup> *Dvādyāḥ kṣatīdyāḥ pare dvē*, the *Sarvānukramanī* has *antye līngkadevāyē*.

<sup>b</sup> This does not mean, as the text of the hymn shows, praise in the dual (*samstuti*) as

opposed to *vibhakti-stuti* (cp. Nirukta vii. 8, and above, i. 117). <sup>a</sup> That is, Rodasī (dual) in 6<sup>a</sup>, Mitra, Varuṇa in 6<sup>b</sup>, Indra, Agni in 6<sup>c</sup>, Aryaman, Bhaga in 6<sup>d</sup>. <sup>d</sup> That is, Agni, Mitra, Varuṇa are praised separately (*vibhakti-stuti*).

7. The hymn 'We have pressed' (i. 137) is addressed to Mitra-Varuṇa. 'Forth, forth' (*pra-pra*: i. 138) is addressed to Pūṣan, the third (i. 139) is addressed to the All-gods. 'Let it be heard' (*astu śrausaṭ*: i. 139) is the third hymn addressed to the All-gods.

A hymn to the All-gods may be (included) among those which contain many deities <sup>a</sup>.

अस्तु औपट् bfr<sup>6</sup>, एतत्सूक्तं hm<sup>1</sup>r.—<sup>०</sup>देवतेषु hm<sup>1</sup>r<sup>6</sup>fk, <sup>०</sup>द्वेषतेषु b.—The Sarvānukramanī, summing up the contents of this hymn, remarks: *vaiśvadevam etat*. The *etat*, however, does not seem to me to suffice for deciding in favour of the reading of hm<sup>1</sup>r.

<sup>a</sup> It has been stated above, ii. 132, 133, that hymns addressed to many deities are to be regarded as hymns to the All-gods.

8. There are variously (*bahusāh*), in (hymns) addressed to the All-gods, stanzas, verses, hemistichs<sup>a</sup>, stanzas with two verses (*dvaipadāh*) or with three (*traipadāh*): (such) Vaiśvadeva (formulas) have two predominant (deities) or one predominant (deity) or many predominant (deities).

सन्वृचः hm<sup>1</sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, संक्षवः r, संक्षव bfk.—पादार्धर्चा bfk, पादा अर्धर्चा hā, पादा अर्धर्चा m<sup>1</sup>, अर्धर्चा r<sup>1</sup>r<sup>4</sup>r<sup>6</sup> and अर्धर्चा r (both without पादा).—विपदाश्च hm<sup>1</sup>r, वैवदाश्च b, (म्) वैवदाश्चा f.—वैवदेवाः hm<sup>1</sup>r, <sup>०</sup>द्वैव्या bfk, <sup>०</sup>द्वैव्यः r<sup>5</sup>r<sup>7</sup>.

<sup>a</sup> Cp. above, ii. 133: *pādāṃ vā yadī vārdhāreṣāṃ ṛcāṃ vā* with reference to hymns to the All-gods.

9. There is (one: i. 139. 1) addressed to the All-gods, the second (2) is addressed to Mitra-Varuṇa; three (3-5) are to the Aśvins, then (one) is addressed to Indra (6), then (one) to Agni (7), one is addressed to the Maruts (8), then (one) is addressed to Indra-Agni (9); and the next is addressed to Bṛhaspati (10); the last (stanza) praises the gods (11).

10. The seer in the (stanza) 'Dadhyañ of me' (*dadhyañ ha me*: i. 139. 9) praises either the (ancient) seers or himself<sup>a</sup> by

proclaiming his own origin among them. For this reason<sup>b</sup> some disagree in regard to this (stanza, saying), that Indra-Agni<sup>c</sup> are at the same time (*tu*) incidentally praised (*nipāta-bhāy*) in it

दध्यद् ह मे hd, दध्यद् ग m<sup>1</sup>, दध्यद् मे r, दह मे bfk —ऽस्वामात्मानं वा तेपु r, स्वामात्माय वा तेपु bfk, वाथर्वाणः स्वीति Am<sup>1</sup>.—शशंस जन्म Am<sup>1</sup>, शस स्वजन्म l, शस-स्वजन्म r, संसत्वजन्म fk —तस्यां तु bfk r, स्वि hdm<sup>1</sup>r<sup>1</sup>r<sup>4</sup>r<sup>8</sup> (one syllable short)—The end of the *varga* = here marked by र in hdbfkm<sup>1</sup>.

<sup>a</sup> The reading of A appears to be a corruption because the first pāda here has eleven syllables ending with an iambic, *atharvāṇaḥ* is nominative, and this name does not occur in the stanza, and the perfect *śafamsa* is used along with the present *stauti* <sup>b</sup> *Tamād* seems to mean since no deity appears if the seer is described as proclaiming his ancestry, others say Indra-Agni are the deities of the stanza. <sup>c</sup> The Sarvānukramanī simply states Indra-Agni to be the deities of the stanza.

### 3. Story of the birth of Dirghatamas.

11. There were (once) two seers' sons, Ucathya and Brhaspati. Now Ucathya's wife was Mamatā by name, of the race of Bhrgu<sup>a</sup>.

<sup>a</sup> This and the next four ślokas (11-15) are quoted in the Nīṭimañjarī on RV. i. 147 3

12. Brhaspati, the younger (of the two), approached her for sexual intercourse. Now at the time of impregnation the embryo addressed him:

कनीयान् hdm<sup>1</sup>r<sup>1</sup>r<sup>4</sup>r<sup>8</sup>, यवीयान् br, अत्रवीद् fkn —प्रत्यमायत् Am<sup>1</sup>, प्रत्यपेधत् fkrn, प्रत्यपेधत् l.

13. 'Here am I previously engendered; you must not cause a commingling of seed' Brhaspati, however, could not brook this remonstrance about the seed.

तच्छुक्रमतिपेधं hdm<sup>1</sup>r, तं शुक्रमतिघ्नानं r<sup>8</sup>, त शुक्रमतिघ्नानं bn, ते शुक्रं पतिघ्नानं fk — न मनस्यं बृहस्पतिः hdm<sup>1</sup>r, बृहस्पतिरनर्पयत् fkr<sup>8</sup>n, बृहस्पतिर्यमन् b.

14. (So) he addressed the embryo: 'Long darkness shall be your lot.' And (hence) the seer, Ucathya's son, was born with the name Dirghatamas (Long Darkness)

तं गर्भं hdm<sup>1</sup>r, गर्भं तं bfn

15. He when born distressed the gods, having become suddenly blind. The gods, however, gave him (the use of) his eyes (*tan-netre*); so he was cured of his blindness.

भ्यतपद्देवान्  $hm^1 r^4 b f k r^2$ , भवद्देवान्  $r^3 r^5 r^7 n$ , इत्यतपन्नोकार्  $r$ .—अकस्माद्  $hm^1 r^3 b f k r^2 r^6 n$ , एतस्माद्  $r$ .—तन्नेत्रे  $m^1$ , तं नेत्रे  $hdb$ , वन्नेत्रे  $fk$ , (देवास्तु) ता नेत्रे  $r$ , तस्याधी  $r^1 r^4 r^6$ .—सः  $hdbfk$ , ह  $m^1$ , च  $r$ .—The end of the *varga* is here marked by ३ in *bf*, not in  $hdm^1 k$ .

#### 4. Hymns revealed to Dīrghatamas: RV. i. 140-156.

16. With four<sup>a</sup> (hymns beginning) 'To him seated on the altar' (*vedīṣade*: i. 140) he praised Jātavedas (Agni). 'Kindled' (*samidhah*: i. 142) is an Āpri hymn, its last (stanza) being addressed to Indra (i. 142. 13). The six (i. 145-150) following (beginning) 'Him' (*tam*: i. 145. 1) are to Agni.

तमित्यपेः पराणि षट्  $br$ , षड्भिः स्वप्तिं तमित्यतः  $r^1 r^4 r^6$ , प्राष्टावपेः पराणि च  $hm^1 r^3$ . As all the MSS. have चतुर्भिर्, i. e. 140-144 (deducting 142, the Āpri hymn), the reading of B (तन् and षट्) must be right; that of A (म, 143, and षष्टी, 143-150) would include 143, 144, which have already been mentioned.—16<sup>a</sup> is omitted in *f*, the whole of 16 and 17 in *k*.

<sup>a</sup> That is, i. 140, 141, 143, 144. An Āpri hymn, when interrupting a series of hymns, is similarly left out of account in v. 12 and other passages below.

17. But Mitra-Varuṇa are praised with the three (151-153) hymns (beginning) 'A Friend' (*mitram*: i. 151). 'A Friend' (*mitram*: i. 151. 1) expresses that this (stanza) is addressed to Mitra (only). 'May the kine' (*ā dhenavaḥ*: i. 152. 6) lauds

सूक्तेर्  $br$ , सूक्ते  $fm^1$ , सूक्ते  $hd$ .—मैचीम्  $m^1$ , मैची  $hbfr$ , मिची  $d$ .

18. either Aditi or Agni; for (its) character is evidently such<sup>a</sup>. Śaunaka, however, thought that both in Kutsa<sup>b</sup> and here Aditi means Agni only<sup>c</sup>.

दितिं त्रैव  $hdm^1 r$ , दितिं यास्तुः  $br^6 r^7$ , द्विती यास्तु  $fk$  (i. e. the reading of B is यास्तुः for त्रैव in A).—कुत्से चैह  $hm^1 rb$ , कुत्से वैह  $fk$ , कुत्सी वैह  $r^5 r^7$ .—18<sup>b</sup>=v. 87<sup>b</sup>, vi. 94<sup>b</sup>, viii. 62<sup>d</sup>.

<sup>a</sup> That is, the form of the name appearing in the stanza is Aditi, but it means Agni according to Śaunaka's view stated in the next line: hence 'Aditi or Agni.' <sup>b</sup> That

13, in RV. i. 9; 15 ° Or according to the reading of B. 'Yāska considered Aditi to be Agni in RV. i. 9; 15, and Śaunaka in this passage' Yāska in introducing RV. i. 94 15 remarks (Nirukta xi 23): *agnir apy aditer ucyate*.

19. The seer may here mention (Aditi) either incidentally (*prasaṅgāt*) or because he saw (Agni in this form) The three (hymns) after this (l. 154-156), (beginning) 'Of Viṣṇu now' (*viṣṇor nu lam* : i. 154. 1), are addressed to Viṣṇu ;

The reading of 19<sup>ab</sup> in the text is that of hm<sup>1</sup>r, अदितिरग्निः प्रसक्तत्वाद्ब्रह्मापीनन्व-  
कीर्त्तयत् r<sup>5</sup>, अदितिरग्निप्रसक्तत्वाद्ब्रह्मापीनन्वकीर्त्तयत् b, अदितिरग्निप्रसक्तत्वाद्ब्रह्मा धा त्वन-  
कीर्त्तयेत् fk (\*प्रकाशत्वा k)

20. and with the three stanzas 'Forth your' (*pra vaḥ* : i. 155. 1-3) Indra-Viṣṇu are praised together. In the stanza 'Those of you two' (*tā vām* : i. 154. 6) he (the seer) may be said to long for (*vā kāṅkṣati*) the mansions of Viṣṇu.

प्र वच तित्त्वमिदु hd (cp Sarvānukramanī ऐन्द्र वाचवचुवः, 'the first triplet is addressed to Indra as well,' scil. as Viṣṇu), प्र वचत्त्वमिदु m<sup>1</sup>r<sup>5</sup>, ता वां चत्त्वमिदु r<sup>5</sup>r<sup>7</sup>, वा चा चत्त्वमिदु bfk, प्र वः पानां चतुर्भिस्त् (तु) r. Here we see not only how easily चत्त्व<sup>o</sup> is substituted for च तित्त्व<sup>o</sup>, but the masc form चतुर्भिः for the fem. चत्त्वमिः in the BD.—अदितिरु hm<sup>1</sup>r<sup>5</sup>bfkr<sup>5</sup>r<sup>7</sup>, तु r.—ता वामित्युचि hm<sup>1</sup>r<sup>5</sup>br<sup>5</sup>r<sup>7</sup>, वाचमित्युचि fk (\*त्वचि k), अदित्वित्युचि r.—The end of the *varga* is here marked by ४ in hdbfk, not in m<sup>1</sup>.

##### 5. Story of Dirghatamas (continued).

21. ° His attendant slaves, being weary, bound the aged and blind Dirghatamas and cast him down<sup>b</sup> into the waters of the river.

परिवारिणः hm<sup>1</sup>r, परिवारकाः Bz.—वधा hdm<sup>1</sup>r<sup>1</sup>r<sup>4</sup>r<sup>5</sup>, वधा b, वध r, -ञी fk, अपी n—अपादधुः r<sup>1</sup>r<sup>4</sup>r<sup>5</sup> (RV. i. 158 5), अपादधुः hm<sup>1</sup>fk, अपादधुः r, आदधुः ḥ

° The following four and a half ślokas (21-25<sup>ab</sup>) are quoted in the Nīlmaṅjarī on RV. l. 18 1 and l. 158 5. cp Śāyana on RV. l. 159. 3, 4. ° Cp. RV. l. 158 5 *dasā yad in susambhānam avāddasā*, cp Nirukta iv 6 *tritaṅ kipe'cahata*

22. One among them, Traitana by name, tried to strike him away with his sword, and (in so doing) cut to pieces (*nyakṛntata*) his own head, shoulders and breast<sup>a</sup>.



चेतनो hm<sup>1</sup>r (=RV. i. 158. 5), चेतनो r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, चैत fk, चेतनो b. — अपाहनत् hdr, उपाहनत् m<sup>1</sup>, अपाहत fk, अपातह b, अपाहरत् n.

\* Cp. RV. i. 158. 5: *śiro yad asya trailaṅga vilakṣat, svayaṃ dāsa uro aṃśūv api ḡdha.*

B 23. Now Dirghatamas having (thus) slain him (who had) involved (himself) in great sin, moved his limbs there (in the river), (though) excessively stupefied (*unmohita*) by the water (*uda*).

महता Bn, सहसा m<sup>1</sup>.—वृत्तं m<sup>1</sup>r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>n, वृत्तां fk, वृत्तः b.—<sup>०</sup>न्यनुदक्षेव r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, <sup>०</sup>न्यनुदक्षेव fkn, <sup>०</sup>न्यनुदाक्षेव b, <sup>०</sup>न्यनुदक्षेव m<sup>1</sup>.—ततोदोन्मोहित b, ततोदोन्मोहितो r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, ततोदोन्मोहिति (भृशम्) m<sup>1</sup>, ततोदोन्मोहिति (भृशम्) fk, न तु दानहती n.—This śloka is omitted in hdr, but is found in b f k r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>m<sup>1</sup>n.

24. Now the currents (*nadyah*)<sup>a</sup> threw him up in the neighbourhood of the Aṅga country.

B Uśij was employed<sup>b</sup> in the house of the king of Aṅga. Through desire of obtaining a son,

तन्नम b, तं पुत्रं r<sup>6</sup>r<sup>7</sup>n(g), तन्नम fn(ab), तन्नयं n, नद्यः सर्वाः hdm<sup>1</sup>r (नद्यः occurs in RV. i. 158. 5). That नद्यः was in the original form of the text seems certain, and that सर्वाः was inserted later to supply the place of syllables which had dropped out (first र्त् after नु, and then the augment in समुदक्षिपत्) is highly probable.—समुदक्षिपत् fkr<sup>5</sup>r<sup>7</sup>n, समुदक्षिपत् || (the plural changed to the singular probably owing to the loss of the plural नद्यः!), समुत्खिदन् hdm<sup>1</sup>r. The form उदक्षिपन् occurs again below, iv. 88.—युक्तां m<sup>1</sup>r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, युक्तोन् b, युक्तम् fk, दासीन् n.—24<sup>cd</sup> is wanting in hdr, but is to be found in Bm<sup>1</sup>n.

\* Cp. RV. i. 158. 5: *na mā garan nadyo māṅṅtamāḥ,* 'the most motherly streams did not swallow me up.'<sup>b</sup> I have changed this acc. in order to be able to separate this from the following śloka in translation.

B 25. the king dispatched (this) slave (to Dirghatamas). The great ascetic observing her to be devoted (to him), after he had come out (of the water), begat (with her) the seer Kakṣivat and others.

राज्ञा m<sup>1</sup>r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>n, राज्ञां b f k.—प्रहितो दासीं भक्तां r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, प्रहिता दासी भक्ता m<sup>2</sup> b f k, प्रहितो ज्ञात्वा शुद्धां n.—मत्वा महातयाः r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, मत्वा मतयाः b, मत्वा मतयाः f, मत्वा रमे तथा m<sup>1</sup>, (ज्ञात्वा) रमन्मुनिः n.—25<sup>ab</sup> not in hdr, but in Bm<sup>1</sup>n.—जनयामास चोत्पाद्य hdr, सोऽजीजनद्दृश सैकान् b f k r<sup>2</sup>r<sup>5</sup>r<sup>7</sup> (<sup>०</sup>काद् r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>), सा च कचीवतं जज्ञे n.—25<sup>cd</sup> omitted in m<sup>1</sup>.—The end of the *varga* is here marked by थ in h d b, by द् in f, not at all in m<sup>1</sup> k.—In h d the *varga* has only three ślokas.

## 6. Deities of RV. i. 157-163.

26. And the seer praised with the two (157, 158) hymns (beginning) 'He is awake' (*abodhi*: i. 157. 1), the two Aśvins: but with the two (159, 160) following (beginning) 'Forth' (*pra*. i. 159. 1), Heaven and Earth. That which comes next to these (*etad-uttaram*)

गुहाव चिव hm<sup>1</sup>r, गुहाव विव bfk, गुहाविति व = (सुताभ्याम्) r<sup>5</sup>r<sup>7</sup>.—\*व्यौ तु hm<sup>2</sup>r, \*व्यौ ते b, \*व्यौ त ik, \*व्या त r<sup>5</sup>r<sup>7</sup>.

27 (beginning) 'Why' (*kim*: i. 161. 1) is addressed to the Rbhus. The two (162, 163) following (beginning) 'Not us' (*mā nah*: i. 162. 1) are a laudation of the sacrificial horse. In the (stanza) 'Full-haunched' (*irmāntāśah*: i. 163. 10) he extols the horse as he is being led.

परि bfk r<sup>5</sup>r<sup>7</sup>, पर hm<sup>2</sup>r. The former is obviously the correct reading, as both 162 and 163 are in praise of the sacrificial steed, and if पर were read, there would be no reference to 163 as a hymn

28. And here also (i. 163. 10) the many steeds belonging to his troop (*svayūthyāḥ*) are praised: both the yoked and unyoked are incidentally (*prasaṅgāt*) mentioned.

सयुष्यास् m<sup>2</sup>r, सयुष्यास् hdbf, सयुष्यास् k—तस्य m<sup>2</sup>bfr, तच hd.

29. He speaks of him (though) not (yet) sacrificed as (already) sacrificed, of (his) future (state) as if past. Of his flesh (*māmsa*)<sup>a</sup>, of the basket (*sūna*)<sup>b</sup>, of the pots (*caru*)<sup>c</sup>, and of the oblation (*havis*)<sup>d</sup>,

मविष्यं चाह मृतवत् hm<sup>1</sup>r<sup>2</sup>r<sup>3</sup>r<sup>7</sup>, मविष्यंतं च मृतवत् bfk (\*तत् 0). इविष्यं चाह मूनवः r.—तस्य m<sup>1</sup>, तस्यन् hd, तस्मिन् r, तत् bfk.—मांसस्य मूनस्य hm<sup>1</sup>r, सीनस्य च मांसस्य bfk r<sup>1</sup>r<sup>7</sup> (\*नस्यं r<sup>5</sup>r<sup>7</sup>)—चरुणां r<sup>5</sup>r<sup>7</sup>, चतुर्णां hm<sup>1</sup>r<sup>3</sup>, चतुषां r, वक्ष्यां b, वक्ष्या ik—इविष्यस्यैव hm<sup>1</sup>r<sup>3</sup>r, क्व विपान्तायां r<sup>5</sup>r<sup>7</sup>, क्विविष्या bfk.

<sup>a</sup> Cp i. 162. 9. *āvasya kvaśah*; see also 10, 12, 13 <sup>b</sup> The form occurring in the RV (i. 162. 13) is *sūnā*; if the reading of hm<sup>1</sup>r is original, the gender has been changed, possibly because this form was taken as a masc.; but in its two other occurrences in the RV., the word, being used in the sing., = clearly fem. The reading of B, *āvasya ca mānsasya* would mean 'flesh collected in the baskets', cp. RV. i. 161. 10:

*mānsam . . sūnayaṅbhṛtam*. A's reading *sūnasya* is, however, more in keeping with the style of the present passage, in which every object is otherwise enumerated without an attributive adjective. ° In i. 162. 13, where the form *carūyām* occurs. d The form *haviṣaḥ* occurs in i. 162. 17.

30. and of the robe (*vāsas*) and upper covering (*adhivāsa*)<sup>a</sup>, and of his body (*gātra*)<sup>b</sup> which is mentioned as about to be dissected (*viśasya*)<sup>c</sup>, of the spit (*śūla*)<sup>d</sup> and the post (*sthūṇā*)<sup>e</sup>, and of the axe (*svadhiti*)<sup>f</sup> there is here (*atra*) laudation.

यद्विशस्यं च कीर्तितम् hm<sup>1</sup>r<sup>3</sup>kr<sup>2</sup>, यद्विशस्य च कीर्तनम् r<sup>b</sup>, यद्विशस्य च कीर्तनम् r<sup>5</sup>, स्वधितश्च प्रकीर्तनम् r (by mistake from the next line).—गात्रस्य शूलस्यूपानां m<sup>1</sup>, गात्र-शूलस्यूपानां (no च) hd, गात्रशूलस्यूपानां च r<sup>2</sup>r<sup>5</sup>, गात्रशूलस्यूपानां च b, गात्रशूलस्यूपानां च f.—The end of the *varga* is here marked by § in m<sup>1</sup>bfk, not in hd.

° Both *vāsas* and *adhivāsa* occur in i. 162. 16. b The word occurs in the singular in i. 162. 11, and in the plural in 18, 19, 20. ° Op. i. 162. 18: *gātrā . . . paruṣ-parur . . . vi śasta*; op. 19: *śvārya viśastā*, and 20: *mā te . . . aśvīśastā . . . gātrāṇy aśinā mīlū kāḥ*. d Op. i. 162. 11: *te . . . abhi śūlam nihatasya*. ° The word *sthūṇā* does not occur in the hymn, but its equivalent *śvā-yūpa* is used in i. 162. 6, and *svaru* in 9. f The word *svadhiti* occurs in i. 162. 9, 18, 20.

## 7. Deities of RV. i. 164: the three Agnis; the year.

31. There is here also mention of the goat (*chāga*)<sup>a</sup> (and) praise at the same time of Indra-Pūṣan<sup>b</sup>.

The hymn which (begins) 'Of this benignant' (*asya vāmasya*: i. 164)<sup>c</sup> is stated to be addressed to the All-gods.

हागस्य hm<sup>1</sup>r<sup>3</sup>bkr<sup>2</sup>, मागस्य r.—सह क्षुतिः m<sup>1</sup>r, सह क्षुतिः h, च कीर्तनम् fkr<sup>2</sup>r<sup>5</sup>, च प्रकीर्तनम् b.—चाच इन्द्रा° r, चाचिन्द्रा° MSS.—31<sup>ab</sup> is omitted in d, 31<sup>cd</sup> in f.

° The goat is mentioned three times in this hymn, twice as *aḥa* (2, 4), and once as *chāga* (3). b In i. 162. 8 along with the goat. ° The term *asyavāmiyaṅ* (*sūktam*) is also used in R̥gvidbāna ii. 26. 2 and Manu xi. 251.

32. In it are various sayings (*pravādāḥ*) and here (too) mention of the gods.

B In the stanza 'Of this' (*asya*: i. 164. 1) in the hymn, three brothers<sup>a</sup> are spoken of in the third person (*parokṣa*)—I will explain (them).

तत्र b, खत्र, वष hd — चाच कीर्तनम् hm<sup>1</sup>r, चानुकीर्तनम् b — 32<sup>ab</sup> omitted in fk — वक्षामि bm<sup>1</sup>, वक्ष्या fk — चतरस्त्रयः m<sup>1</sup>, शतरस्त्रयः bfk. The next śloka and the contents of RV. i. 164. 1 make the emendation आतरस् certain. — 32<sup>cd</sup> wanting in hdr.

\* Another instance of the nom. being loosely used for the acc; cp : 28 and Meyer, Rgvidhāna, p. ix.

33 Now the benignant, grey-haired one is Agni, while the middle brother is Vāyu. The third here is butter-backed (*ghṛta-prṣṭha*)<sup>a</sup> (his) seven rays are praised<sup>b</sup>.

आता तु hdr, आ तु m<sup>1</sup>, आता च bfk — तुतीयोऽच hm<sup>1</sup>r, तुतीयोक्तः r<sup>5</sup>, तुतीयोक्त bfk. — सुताः hm<sup>1</sup>r, सुताः bfk.

<sup>a</sup> Cp RV. i. 164. 1. *trīyo bhṛtū ghṛtapṛṣṭhaḥ*, explained by Yāska, Nirukta iv. 26, as the terrestrial Agni *ayam agnīḥ*. <sup>b</sup> The expression *saptaputram* in RV. i. 164. 1 is explained by Yāska (ibid.) as the seven rays of the sun.

34. But the following (stanzas) tell of Agni, how he rains and protects<sup>a</sup>; and of days and nights (*ahorātra*), of days (*dina*), of months, and of revolving seasons<sup>b</sup>.

पाति hm<sup>1</sup>r, वाति bfk, वाति r<sup>2</sup>r<sup>5</sup>. — अहोरात्रान् r<sup>5</sup>, अहोरात्रा hdbfk, अहोरात्रं m<sup>1</sup>r — दिनान् hm<sup>1</sup>r<sup>5</sup>fk, दिवान् b — स्रतूय hm<sup>1</sup>r, रडय f, स्रतूय b, पचाय r<sup>5</sup>. — परिवर्तिनः b, परिवर्तिः fk, परिवर्तनम् hm<sup>1</sup>r, परिकीर्तनम् r<sup>5</sup>. — 34<sup>b</sup> = VII. 24<sup>b</sup>.

<sup>a</sup> Especially in RV. i. 164. 7. The same expressions are used of Sūrya in VII. 24. <sup>b</sup> Yāska, Nirukta iv. 27, explains *śṛnābhi* (RV. i. 164. 2) as referring to the seasons, *dāvā-dāra* (RV. i. 164. 11) as referring to the months, *sapta latāni sūptatī ca* (ibid.) as referring to the days and nights in the year. Yāska does not, in his comment, use the expression *dina*, which, however, is here probably meant as an explanation of the three hundred and sixty spokes in the wheel of the year (i. 164. 48).

35. With the following (stanzas)<sup>a</sup> the seer celebrates the year (*saṃvatsara*) like a wheel (as) fivefold, and threefold, sixfold and twelvefold<sup>b</sup>;

च विधा br<sup>2</sup>r<sup>5</sup>, च तुमा f, विविधा hr. — द्वादशधेय च hm<sup>1</sup>r, द्वादश वापि च bfk, द्वादशधापि वा r<sup>5</sup>. — 35<sup>ab</sup> has the following form in Śāyana: विधा द्वादशधा षोढा पञ्चधा सप्तधा तथा. — कीर्तयत्युपि: bs, कीर्तयत्युपि: hr (\*र्त\* h), कीर्तयत्युपि: f — The end of the *varga* is here marked by ॐ ṛi hdbfk, not in m<sup>1</sup>.

<sup>a</sup> That is, RV. i. 164. 12-16. <sup>b</sup> This śloka is quoted by Śāyana on AV. xix. 53. 2, being introduced with the words *śāhā ca śaṃvako'py āha*

## B. Account of the contents of RV. i. 164 (continued).

36. and knowledge of the soul (*kṣetra-jñāna*)<sup>a</sup> and the cow (*dhenu*)<sup>b</sup>, the buffalo (*gauri*)<sup>c</sup>, Vāc<sup>d</sup>, Sarasvatī<sup>e</sup>, and the ordinance (*dharma*) of former ages, the Sādhyas, and the troops of the gods<sup>f</sup>;

चैवज्ञानं hdr<sup>3</sup>b, चैवं ज्ञानं r<sup>6</sup>, चचज्ञानं m<sup>1</sup>fk. — गीरीं hdr, गीरी m<sup>1</sup>bfk. — धर्मं पूर्वयुगीयं च m<sup>1</sup>r, धर्मं पूर्वयुगी पंच hdr<sup>3</sup>, धर्मपूर्वयुगानां च bkr<sup>2</sup>r<sup>6</sup>. — साध्यान् bdm<sup>1</sup>r, साध्यां b, साध्या fk. — देवगणांस हdm<sup>1</sup>r, देवगणा f, देवराणां b, देवराणा k.

<sup>a</sup> This appears to be an abbreviated expression for *kṣetra-jñāna*; see below, iv. 40 and cp. *kṣetra-jña* in the St. Petersburg Dictionary. The reference in the text is to i. 164. 16 ff., e. g. 18: *manaḥ kulo adhi prajōtam?* <sup>b</sup> Referred to by this name in i. 164. 26. <sup>c</sup> i. 164. 41. <sup>d</sup> i. 164. 45. <sup>e</sup> i. 164. 49. <sup>f</sup> i. 164. 50: *devāḥ . . . dharmāṇi prathamāni . . . pūrve sādhyāḥ*.

37. and the various activities of Agni, Vāyu, and Vivasvat (the Sun)<sup>a</sup>, and the mighty power (*vibhūti*) of Agni and Vāyu in the stationary and moving world<sup>b</sup>;

कर्माणि अग्निं bfk, कर्माणि स्वप्निं hdr. — वगतिं bkr<sup>2</sup>r<sup>6</sup>, वगती hm<sup>1</sup>r. — स्वाक्षुं br<sup>2</sup>r<sup>6</sup>, स्वाक्षुं fk, स्वामं hdm<sup>1</sup>r.

<sup>a</sup> In i. 164. 44: *vapata ekaḥ . . . vīsvam eko abhi caṣṭe . . . dhrajīr ekasya daḍṛṣe na rūpam*. <sup>b</sup> It is not clear what passage is here regarded as describing the powers of the two gods, Agni and Vāyu, in contrast with those of the three, Agni, Vāyu, and Vivasvat, in i. 164. 44; perhaps 47 is meant.

38. the taking (*haraṇam*)<sup>a</sup> of water (*vār*) by the (Sun's) rays and its discharge again<sup>b</sup>. There is here also glorification of the activities of Parjanya, Agni<sup>c</sup>, and Vivasvat<sup>d</sup> (the Sun).

रश्मिनिर्वारी bkr<sup>2</sup>r<sup>6</sup>, रश्मिनिर्वारीं r<sup>6</sup>, रश्मिनिक्षीव hm<sup>1</sup>r. — विसर्गं m<sup>1</sup>r, विसर्गः hd, विसर्गं b, विसर्गं fkr<sup>2</sup>. — चाच hdm<sup>1</sup>br, चास्य fkr<sup>2</sup>r<sup>6</sup>r<sup>7</sup>.

<sup>a</sup> In i. 164. 51<sup>ab</sup>: *samānam etad udakam uc caity ava cāhebhāḥ*. <sup>b</sup> Cp. above, i. 68 and ii. 19. <sup>c</sup> In i. 164. 51<sup>cd</sup>. <sup>d</sup> In i. 164. 52.

39. Now mother and son are Vāc (Speech) and Prāṇa (Breath): the mother is Vāc, the son is the other (Prāṇa). Prāṇa is (meant by) 'Sarasvat'<sup>a</sup>, while Vāc they call Sarasvatī<sup>b</sup>.

वाक्प्राणी hm<sup>1</sup>r, वाक्प्राणी bfk. — प्राणीं br<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>6</sup>m<sup>1</sup>, प्राणा bfr, प्राण k. — 39<sup>d</sup> = ii. 51<sup>d</sup>.

\* In ii 51 Sarasvatī is one of the names of the Middle Agni or Indra. *Sarasvantam* is here a quotation from the text of RV. i. 164 52<sup>d</sup> *sarasvantam avase johanvī* <sup>b</sup> Cp. ii. 51, where Sarasvatī is identified with Vāc in the same words

40. The body joined with the organs of sense is designated *kṣetra*. Prāna alone knows it: hence he (Prāna) is spoken of as 'he who knows the body' (*kṣetra-jña*).

चिं hrbfk, चं m<sup>1</sup>.—चिच ब्रfk, चिच hd.—The end of the *varga* is here marked by = in hdm<sup>1</sup>bfk.

9. RV. i. 164 (concluded). RV. i. 165; Indra and the Maruts.

B 41. *Śaka* is (used) in (the sense of) cloud<sup>a</sup>; its *dhūma* is water<sup>b</sup> or garment<sup>c</sup>. The bull<sup>d</sup> is Soma; and the three lords<sup>e</sup> (*adhīpa*) are his purifiers<sup>f</sup>.

मेच m<sup>1</sup>kr<sup>2</sup>, मेच f, मेच b, मेच: r—धूम: r, धूम b, धूमे m<sup>1</sup>fkr<sup>2</sup>.—वास r, वास f, वास b, पाय k—<sup>o</sup>धिपा: m<sup>1</sup>br, <sup>o</sup>धिपा fk.—41 and 42 are not found in h d r<sup>1</sup> r<sup>2</sup> (r<sup>3</sup>) r<sup>4</sup> r<sup>6</sup>.

\* This is meant as an explanation of *śakamayan dhūmam* in RV. i. 164 43 <sup>b</sup> Cp. Meghadūta g. *dhūma-yyotih-sallā-varuṭān samaspōtāh . . meghāh*. <sup>c</sup> That is, as the envelope of the cloud, cp op cit 61 <sup>d</sup> That is, in RV i. 164 43<sup>e</sup> <sup>e</sup> That is, the *trayaḥ keśināḥ* in RV. i. 164. 44 <sup>f</sup> As the present *varga* contains eight ślokas, the presumption is that three of them are later additions. That 41 is one of these is highly probable, because in the first place it has the general appearance of a gloss, and, secondly, because, after the consideration of the individual stanzas of RV. i. 164 has been concluded, II refers back to an earlier stanza

B 42. That (part of i. 164) which ends with (the stanza) 'The buffalo' (*gauriḥ*: i. 164. 41) is addressed to the All-gods<sup>a</sup>; afterwards there may be (said to be) separate praise (*prthak-stuti*). The two (stanzas: 46, 47), 'Indra, Mitra' (*indrām mitram*: i. 164. 46), are addressed to Sūrya<sup>b</sup>; the last (stanza) to Sarasvatī (i. 164. 52) may optionally (*vā*) be addressed to Sūrya<sup>c</sup>.

स्यात् m<sup>1</sup>r, स्या bfk.—<sup>o</sup>द्युति: m<sup>1</sup>br, <sup>o</sup>द्युति f, द्युति k—इमे सौर्यो m<sup>1</sup>, इमो सौर्यो r, इमे सौर्यो b, इमे सौर्यो fk.—सौरी वाच्या m<sup>1</sup>b, सौरी वाच्या r, सौरी चरत्या f, सौरं चरत्या k.

\* Cp Sarvānukramāṇī: *gauriḥ itī . . etad-antam vaiśvadevam*. <sup>b</sup> Cp Sarvānukramāṇī. *indrām mitram sūryam* <sup>c</sup> Cp Sarvānukramāṇī. *antyaḥ sarasvate sūryāya vā*  
This and the two preceding quotations show that this śloka was known to the author of the Sarvānukramāṇī, and it must therefore belong to the original text of the DD

A 43. Now this hymn contains little praise<sup>a</sup>: it lauds knowledge. And because it contains many statements, water (*salila*)<sup>b</sup> is (also) mentioned (in it)<sup>c</sup>.

अल्पसावँ वितञ्  $r^1 r^2 r^4 r^6 m^1$ , अल्पखवं वितञ् h.d.—ज्ञानमेव  $r^1 r^2 r^4 r^6 m^1$ , ज्ञानमेव h.d.  $r^2$  must in R's note on this line be a mistake for  $r^3$ , for bfk, with which  $r^2$  regularly agrees, omit this śloka, while  $hr^1 r^4 r^6$ , with which  $r^3$  otherwise agrees, have it.

<sup>a</sup> The Sarvānukramanī has the same words, *alpastavaṃ tv etat*, adding *atra prūyeṣa jñāna- . . -prasamsā ca*. Hence 43<sup>ab</sup> must have belonged to the original text. <sup>b</sup> *Salilāni* occurs in i. 164. 41. The meaning is: it is not surprising that among its multifarious contents this statement should also occur. <sup>c</sup> 43<sup>cd</sup> looks like a later addition.

44. <sup>a</sup>(The hymn) 'With what?' (*kayā*: i. 165) is traditionally held to be the chief (*parama*)<sup>b</sup> dialogue of the Maruts and Indra. The odd (stanzas) are (the speech) of the Maruts<sup>c</sup>, all the even ones, including the last<sup>d</sup>, are Indra's,

मारुतेन्द्रसु fk, मारुतेवसु b, मारुतेन्द्रसु hdm<sup>1</sup>r.—परमः स्रुतः hm<sup>1</sup>r, परमस्ततः fkr<sup>2</sup>r<sup>6</sup>, परम स्थितः b.—सर्वाः hm<sup>1</sup>r, तत्र bkr<sup>6</sup>.—सहान्वया bm<sup>1</sup>r, सहात्यया dfk, संहान्वया h.

<sup>a</sup> Ślokas 44-55 are translated by Sieg, Sagenstoffe, pp. 108 f. <sup>b</sup> Sieg translates *parama* by 'following' ('das folgende Lied'); but *para* only (not *parama*) has this sense in the BD., and, as far as I know, elsewhere also. The meaning appears to be that this is the most important dialogue in the RV. between Indra and the Maruts, though there are other hymns of a similar character (e.g. i. 170). <sup>c</sup> Cp. Sarvānukramanī: *trīyādyaṃyo marutāṃ vāhyam*. <sup>d</sup> That is, the last of the dialogue, the twelfth stanza; the last three stanzas not being regarded as part of the dialogue, but as addressed by the seer to the Maruts (see next śloka).

45. (as well as) the eleventh and the first. The next triplet (i. 165. 13-15) is addressed to the Maruts.

B But the authorship (*kartṛtvam*)<sup>a</sup> of the triplet there<sup>b</sup> is attributed<sup>c</sup> to another<sup>d</sup>.

मारुतसृच hm<sup>1</sup>r, मारुत्वस्त्रिच r<sup>6</sup>r<sup>7</sup>, मारुत्वस्त्रिच b, मरुतस्त्रिच fk.—उत्तरः hm<sup>1</sup>r<sup>3</sup>, उत्तराः br<sup>6</sup>r<sup>7</sup>, उत्तसः f, उत्तमः kr (cp. Sarvānukramanī, अन्वसृचः).

<sup>a</sup> With *kartṛtvam* = *ārśakam* cp. *kr̥tvā* = *dr̥ṣṭvā* in the obviously spurious line above, ii. 77. <sup>b</sup> At the end of RV. i. 165. <sup>c</sup> The authority here vaguely indicated is probably the Ārśānukramanī, i. 25, 26, where the Rishi of the even stanzas is stated to be Indra, the seers of the odd ones (*trīyādyaṃyo*) the Maruts, while Agastya is the seer

of the last triplet (*sūktasyāntye tree 'gastya ṛsh)*.<sup>d</sup> That is, to one who is different from those of 1-12 I regard 45<sup>cd</sup> as a later supplementary addition, both on account of the wording (*kartrva*) and because there was no special reason for mentioning the seer here in an index of deities

B 46. A story of ancient events (*purāvṛtta*) is (here) proclaimed by the seers<sup>a</sup>.

Śatakratu (Indra), while roaming in the sky, fell in with the Maruts<sup>b</sup>.

इतिहास पुरावृत्त b, इतिहासं पुरावृत्तं m<sup>1</sup>skr Sieg. p. 108, note<sup>a</sup>, gives इतिहासः as the reading of b — परिकीर्त्यते m<sup>1</sup>b, परिकीर्त्यते f, परिकीर्त्यते k, परिकथ्यते r — मरुद्भिश्च hm<sup>1</sup>r, मरुद्भिश्च bkr<sup>2</sup>r<sup>1</sup>.

<sup>a</sup> This line (46<sup>ab</sup>), as an introduction to the story of the relation of Agastya to Indra and the Maruts in the series of hymns 1. 165-178, may be a later addition, as the author of the BD usually begins a story without any introduction, and, 1. 165 having already been described as a dialogue, there is no special reason for any introduction. Thus four, or possibly five, lines (41, 43<sup>cd</sup>, 45<sup>cd</sup>, 46<sup>ab</sup>) in this *varga* are, in all probability, later additions. With these deductions, the *varga* would still have a whole śloka, or half a śloka, beyond the normal number. <sup>b</sup> The text of 46<sup>cd</sup>-54 has been printed by Oldenberg in ZDMG xxxix (1885), pp 63, 64

47. On seeing them Indra praised them, and they as seers addressed Indra. By the aid of austerity Agastya became fully (*tattvatah*) aware of their dialogue.

ते वैद्मन् r<sup>2</sup>r<sup>3</sup>r<sup>5</sup>r<sup>7</sup>, ते वैद्मन् hdm<sup>1</sup>, ते वैद्मन् b, तच्चिद्मन् fk.—वेद् hdm<sup>1</sup>r, बोधि r<sup>2</sup>r<sup>3</sup>r<sup>7</sup>, बोधि bk (the former is probably the better reading, cp. विदित्वा तपसा below, 59)—तत्ततः hdk, तत्ततः f, तत्ततः r, न तु तः b

48. He quickly went to them after having prepared (*nirupya*) an oblation to Indra, and he praised the Maruts<sup>a</sup> also with the three hymns (i. 166-168) 'Now that' (*tan nu* · i. 166. 1).

निरूप्येद्म hm<sup>1</sup>, निरूप्येद्म dr, निरूप्येद्म fk, निरूप्यमि b.—तन्निति hdm<sup>1</sup>r<sup>3</sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, तदिति fkr, वदिति b—च विमिः bkr, तु विमिः r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, पद्यमिः hm<sup>1</sup>r<sup>3</sup> (Sarrānukramanī-mārat hi Ai=three). The latter reading was probably caused by the syllable चि dropping out and being wrongly replaced by पं—The end of the *varga* is here marked by Q in hbfk, not in dm<sup>1</sup>.

<sup>a</sup> That is, with the last triplet of 165 as well as with the following three hymns



## 10. Indra, the Maruts, and Agastya: RV. i. 169, 170.

49. And (with) 'Even from great' (*mahaś cit*: i. 169) he (praised) Indra, and with the (stanza) 'A thousand' (*sahasram*: i. 167. 1) he<sup>a</sup> wishes to give the oblation which he had prepared (*niryutam*) for Indra to the Maruts<sup>b</sup>.

इति धेयेन्द्रं hm<sup>1</sup>r, इत्यनेनेन्द्रं b, इत्यनेनेन्द्रं r<sup>1</sup>r<sup>1</sup>r<sup>1</sup>, इत्यनेनेन्द्रं fk.—सहस्रमिति धेतया hm<sup>1</sup>r, सहस्रं त ऋचा चयं r<sup>1</sup>r<sup>1</sup>r<sup>1</sup>, सहस्रं त ऋचा चयं fb, सहस्रं त ऋचा चयं k.—गिरुप्तं hm<sup>1</sup>r, गिरुप्तं f, गिरुप्तं b, गिरुप्तं k, गिरुप्तं (चययिः) n.—इत्यति hdm<sup>1</sup>r, इत्यतः fbr<sup>1</sup>r<sup>1</sup>n, इत्यतः kr<sup>2</sup>.—Sieg, p. 109, note<sup>2</sup>, prefers the reading इत्यतः, but it is not clear to me how he would construe this genitive, as it cannot depend on the following  *tad-bhāvam*, which already contains a genitive in case ('his intention').

<sup>a</sup> The four and a half ślokas, 49<sup>d</sup>-53, are quoted in the Nītimāṅjarī on RV. i. 170. 1. <sup>b</sup> Cp. Nirukta i. 5: *agastya indrāya havir niryuta marudbhyaḥ saṅgrahitaḥ colāraḥ; sa indra stya paridevayūḥ colre.*

50. Indra recognizing his intention (*tad-bhāvam*)<sup>a</sup> said to him regarding (*arekṣya*) it, 'Not' (*na*: i. 170. 1): 'there<sup>b</sup> is, indeed, not (anything for) to-morrow, nor for to-day: who knows that which has not been (*adbhutam*)'<sup>c</sup>?

तद्यायम् bfr<sup>1</sup>r<sup>1</sup>r<sup>1</sup>, तद्ययम् k, तद्ययम् hdm<sup>1</sup>r.—इन्द्रो Bhdm<sup>1</sup>, सिन्द्रो r.—तमप्र-  
चीत् hdm<sup>1</sup>r, ततोऽप्रचीत् Bn.

<sup>a</sup> Cp. l. clow, vl. 38: *viditā tasya tasya bhāvam*. <sup>b</sup> 30<sup>d</sup> closely follows the wording of RV. i. 170. 1: *no nānam asti, no āraḥ: kas tad veda yad abhūtam?* cp. Nirukta i. 6, where *nānam* is explained by *adyantanam*, and *āraḥ* by *śāntanam*: see both, *Delanturangen*, p. 6. <sup>c</sup> Yāska, loc. cit., explains *abhūtam* by *abhūtam*; cp. Oldenberg, op. cit., p. 61.

51. 'But the intention itself (*cittam eva*) of any one, in the uncertainty of purpose (*artha-samcāre*), comes to naught'<sup>a</sup>. Agastya (then) said to Indra, 'Why, us?' (*kiṃ nah*: i. 170. 2); 'they (the Maruts) are thy brothers'<sup>b</sup>.

कस्यचिन्न्ययसंधारि r<sup>1</sup>r<sup>1</sup>r<sup>1</sup>, कस्यचिन्न्ययसंधारि b, कस्यचित्त्वयसंधारि fk, कस्यचिन्न्ययसं-  
धारि r, कस्यचिन्न्ययसंधारि m<sup>1</sup>hd (=त्वयं hd), कस्यचिन्न्ययसंधारो n, कस्यचिन्न्ययसंधारो  
n(abgm). cp. RV. i. 170. 1, अग्नि संचरेणं.

<sup>a</sup> 31<sup>d</sup> is a paraphrase of RV. i. 170. 1<sup>d</sup>: *large cit=evayā, citta eva=citta*  
*stādhitā, artha-samcāre=akāḥ saṅgrahayā, cinnyayā=ri saṅgrāhī*. In Nirukta i. 6  
*adhitā* is explained by *ādhitā=atīyeta*. <sup>b</sup> *Bhūtaras tasya*=RV. i. 170. 2:  
*Bhūtaras maruḥ tasya*.

52. 'Agree with the Maruts<sup>a</sup>; slay us not, Śatakratu'<sup>b</sup>. But in the (stanza) 'Why us, O brother?' (*kim no bhrātāḥ*. i. 170 3) Indra reproached Mānya<sup>c</sup> (Agastya)

संप्रकल्पस्य fkr<sup>2</sup>r<sup>5</sup>n (cp RV. i. 170 2, कल्पस्य), संसकल्पस्य b, संप्रकल्पस्य hdm<sup>1</sup>r—  
नः br<sup>2</sup>r<sup>5</sup>r<sup>7</sup>n, RV, न f, न k, च hdm<sup>1</sup>n—इति त्वस्यां hm<sup>1</sup>r<sup>1</sup>fk, इति त्वस्यां b, इत्येतस्या n

<sup>a</sup> Marudbhīḥ samprakalpasva, cp RV. i. 170 2: tebhīḥ kalpasva sadhūyā <sup>b</sup> Vadhir mā naḥ, cp RV ibid mā naḥ samarane vadhiḥ. <sup>c</sup> Mānya, as the name of the poet, occurs in RV i. 165 14, 15 Cp Sieg, p 108, line 7

53. But Agastya in the (stanza) 'Ready' (*aram* i. 170. 4) pacified the agitated (*śubdha*) Indra After propitiating him, he made over the oblation to them (the Maruts)<sup>a</sup>.

स्वरमित्यस्या hm<sup>1</sup>r<sup>1</sup>fk, स्वरमित्प्रिया b, स्वरमन्प्रिया n—बुध्यन् hm<sup>1</sup>r, बुद्धन् b, बुद्धन् fkr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>n—प्रशामयत् hm<sup>1</sup>r, प्रसादयत् br<sup>2</sup>r<sup>5</sup>n, प्रसाधयत् r<sup>7</sup>, प्रसादयन् fk (cp TB ii 7 11 on RV i. 165 tān kayōśubhiyenagṣamayātām, and TMB XXI 14 5 agastyo . tenagṣamayāt, quoted by Ludwig, vol 3, p 498) Further passages in Sieg, pp 110, 111—संवन्नं brn, संवर्णं fk, संगमनं Am<sup>1</sup>—The end of the verse is here marked by 90 in hdf, by 99 in b, not at all in m<sup>1</sup>k.

<sup>a</sup> The second line (53<sup>rd</sup>) is probably meant to refer to the contents of RV. i. 170 5, though Indra is there invoked to taste the oblations, not the Maruts

11. RV. i. 171-178. Agastya and Lopāmudrā: RV. i. 178.

54 Then when the Soma had been pressed, Indra made them (the Maruts) drinkers of Soma (with him). Therefore one should understand that in (hymns) addressed to Indra the Maruts are incidentally praised

घ B, च hm<sup>1</sup>r—निपातिन् ऐन्द्रेषु r, निपातिनेन्द्रेषु hdm<sup>1</sup>b<sup>1</sup>fk, निपातिषु ऐन्द्रेषु r<sup>7</sup>r<sup>7</sup>.—  
मद्यतः क्षुतान् m<sup>1</sup>, मद्यत क्षुतान् hd, मद्यतक्षु तान् r, मद्यतः क्षुताः br<sup>2</sup>r<sup>7</sup>, मद्यत क्षुतिः k,  
मद्यत क्षुतीः f—Before 54, b<sup>1</sup>fk (r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>) add the following śloka (wanting in br<sup>2</sup>r<sup>7</sup>r<sup>5</sup>m<sup>1</sup>)

पूर्वया सात्वयदिन्द्रो<sup>a</sup> हागस्त्वं जेह<sup>a</sup>काम्यया ।

एवं संवन्नं हत्वा प्रादात्तेभ्यः स तद्विः ॥

<sup>a</sup> r, सात्वयादिन्द्रो f, सात्वयादिन्द्रो k, सात्वयादिन्द्रो b <sup>b</sup> r, जेह<sup>a</sup> f, जेह<sup>a</sup> स्तेय<sup>a</sup> k, जेहेह b The correct form of the first line was probably पूर्वया सात्वयदिन्द्रमगत्स्य. जेह<sup>a</sup>काम्यया, 'with the previous stanza (i. 170 4) Agastya conciliated Indra from a desire of his affection' This śloka is clearly a later addition, being simply a repetition of the previous one, the second line being almost identical even in form with 53<sup>rd</sup>.

55. Pleased at heart the seer praised the Maruts again separately<sup>a</sup> in the two (171, 172) hymns, 'To you' (*prati*: i. 171. 1), but Indra with the six following ones (173-178).

तांस dr, तां hm<sup>1</sup>bfk. — पृथक्पृथक् bkr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, पुनः पृथक् hm<sup>1</sup>r. — प्रति fbm<sup>1</sup>, प्रति hdr, प्रीति k. — इन्द्रं षड्भिः परैश्च सः hdm<sup>1</sup>r, गायत्पड्भिः शचीपतिः B (गायन् r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>).

<sup>a</sup> That is, by themselves, without Indra, the repetition of *prthak* indicating the two hymns 171 and 172.

B 56. And Indra in the four (stanzas) 'Praised' (*stutāsah*: i. 173. 3-6) is praised with them<sup>a</sup>. Wherever Indra was with the Maruts, he was Marutvat (attended by the Maruts).

तेः सह b, ते सह fm<sup>1</sup>, ते सहा k. — This śloka appears in bfm<sup>1</sup>, but is wanting in hdr (Mitra having no note on the omission). It must be original, as the statement of the Sarvānukramaṇī, *śatasro 'nityā marutvatīyāḥ*, is based on it.

<sup>a</sup> Cp. Sarvānukramaṇī: *marutvāṅs tv indro devatā*.

57. The seer<sup>a</sup> began, from desire of secret union, to talk to his wife, the illustrious Lopāmudrā, when she had bathed after her courses (*ṛtau*)<sup>b</sup>.

अतो bkr<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, अतु<sup>o</sup> hm<sup>1</sup>r. — अथिर् hrbfk, अथिर् m<sup>1</sup>. — लोपामुद्रां has been misprinted लोपमुद्रां. — The end of the *varga* is here marked by ११ in hdbfk.

<sup>a</sup> That is, Agastya. <sup>b</sup> The Nītimafjarī on RV. i. 179. 1 quotes ślokas 57-60; Oldenberg prints them in ZDMG. xxxix, p. 68; Sieg, Sagenstoffe, p. 120, translates them.

## 12. Agastya and Lopāmudrā. RV. i. 180-191.

58. She with the two stanzas 'During many' (*pūrvīḥ*: i. 179. 1, 2) expressed her purpose. Then Agastya, desiring to enjoy himself, satisfied her with the two (3, 4) following (stanzas).

59. The disciple (of the seer) becoming aware by austerity<sup>a</sup> of the whole condition of these two desiring to enjoy themselves, (but) thinking he had committed a sin (*enas*) in listening (*śrutvā*)<sup>b</sup>, sang the last two (stanzas: 5, 6).

सर्वे m<sup>1</sup>fr, सर्वे hbk. — श्रुत्विनं m<sup>1</sup>, उत्त्विनं r(r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>), न त्विनः hd, न त्वितत् b, न त्विनः r<sup>2</sup>r<sup>3</sup>, न त्विनं fk, न त्वितत् r<sup>5</sup>r<sup>7</sup>. The evidence of the Sarvānukramaṇī (cp. also Sūyana) leaves no doubt as to श्रुत्विनः having been the original reading; see note<sup>b</sup>.

<sup>a</sup> Cp iv 47 *sarvādām tapasā veda*, and iv 50<sup>a</sup> *vyākāya . tadbhāsam*. <sup>b</sup> Cp Sarvānukramanī *sarvādām śrutvāṅgantevāsī brahmacārīṅantye . aparīyat*, and Eṅyana on RV. 1 179 5 *sambhogusamlāpam śrutvā tatprūyāścittāṅ cikirsur uttarābhyām āha*

60 The preceptor and his wife (*gurū*) lauding and embracing him kissed him on the head, and smiling both of them said to him, 'You are sinless, son'<sup>a</sup>.

प्रशंस्य hm<sup>1</sup>r<sup>2</sup>r<sup>5</sup>, प्रशंस्य r, प्रशंस्य b, अशंसतां fk—गुरु r, गुरु m<sup>1</sup>bfk, गुरु hd—  
°वजिघ्रतुः hm<sup>1</sup>r, °मिजिघ्रतुः bf, °मिजिघ्रतुः k—°मावनाया असि bfkr, °भी ह्यनायो  
इसीति Am<sup>1</sup>.

<sup>a</sup> RV. 1 179 is treated as a whole by Oldenberg, ZDMG. xxxix, pp. 63-68, and by Sieg, Sagenstoffe, pp 120-126

61. Then with the five hymns (i 180-184), 'Your (coursers) through the regions' (*yuvō rajāmsi* i 180. 1), Agastya praised the Aśvins; but with the following, 'Which of the two'<sup>2</sup> (*latarā* i. 185),

कतरेति परेण hdr<sup>1</sup>r<sup>2</sup>r<sup>5</sup>, कतरेण परेण m<sup>1</sup>, कतरेण (only) b, सूक्तेन कतरेण rfk,  
सूक्तेन कतरेति r<sup>5</sup>.

62. (he praised) Heaven and Earth; with the hymn 'To our' (*ā nah* i 186), all the dwellers in the sky (*viśvān divaukasah*)<sup>a</sup>; (with) 'The draught' (*putum*: i 187), Food—'Kindled' (*samidhah* i 188) is an Āpri hymn<sup>b</sup>—and (with) 'O Agni, lead' (*agne naya*: i 189), (he praised) Agni.

सूक्तेन आ r, सूक्तेना hm<sup>1</sup>bfk—समिद्धोऽद्याप्रियो bf, समिद्धो ह्याप्रियो k.r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>,  
समिद्धाप्सो hr, समिद्धाष्यो d, समिद्धाष्यो m<sup>1</sup> (cp Sarvānukramanī समिद्ध आप्रियः)—  
भिमये नपेति च hm<sup>1</sup>r, ये च नवापये bfkr<sup>2</sup>r<sup>5</sup>r<sup>7</sup> (Sarvānukramanī अपि नय... आपेयम्)

<sup>a</sup> That is, the All-gods (*visvās devās*). <sup>b</sup> According to the reading of A, this statement as to i 188 must be taken parenthetically, the following *agnim* being governed by *īstīca* in 61<sup>d</sup>. The reading of A is irregular in its Sandhi (*sarvuddhāpryah* = *sarvuddha āpryah*), while in B the pratika is imperfect—*agne ca naya* for 'agne naya' ca

63 'The resistless' (*anarvāṅam*: i 190) is to Brhaspati. The following (hymn), 'Venomous creature' (*lanlatah* i 191)<sup>a</sup>, is of esoteric import (*upanīsat*)<sup>b</sup>. Some consider this to be a praise of Waters, Grass, and the Sun<sup>c</sup>.

परम् hm<sup>1</sup>r, पराः b, परा fkr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>.—सुतिं hdk, सुतिर् b, सुति f

<sup>a</sup> Another case of irregular Sandhi (as in the preceding śloka: *lan̄katopanīṣat* = *lan̄kata upanīṣat*). <sup>b</sup> On the meaning of *upanīṣat* as used here, cp. Śaḍguruśiṣya on RV. i. 50.

<sup>c</sup> Cp. Sarvānukramaṇī: *lan̄kataḥ . . upanīṣad . . ap-ṛṣṇa-sauryaṃ viśaśaṅkāvān agastyah prōbravit*.

64. Or Agastya, in fear of poison<sup>a</sup>, saw this (hymn) as an antidote. The last couplet here of the hymn, however, contains no distinct name (*adr̥ṣṭākhyā*) and its character is obscure<sup>b</sup> (*naṣṭarūpa*)<sup>c</sup>.

ददृशे तदगस्त्यो वा hm<sup>1</sup>r, ददृशे तदगस्त्यस्य B.—अदृष्टास्यो hm<sup>1</sup>B, अदृष्टास्यो r.—  
नष्टरूपः B, विश्वरूपः hm<sup>1</sup>r.—सूक्तस्त्रास्यो hm<sup>1</sup>B, सूक्तस्त्रास्यो r.—दृष्टः m<sup>1</sup>, दृष्टः hdr<sup>2</sup>,  
दृष्टः bf, द्विजः k, तृष्टः r.—The end of the *varga* is here marked by १२ in bfk, not in  
hdm<sup>1</sup>.

<sup>a</sup> Cp. the quotation from the Sarvānukramaṇī in note <sup>o</sup> on the preceding śloka.

<sup>b</sup> No name of any deity appears in this couplet; and as to the only two names of living things, *kusumbhaka* and *ur̥ṣika*, which occur in it, the sense of the former is quite uncertain, while that of *ur̥ṣika*, though meaning scorpion in later Sanskrit, is somewhat doubtful. The expression *naṣṭarūpa* seems to mean that the sense is not obvious from the form of the stanzas themselves: cp. the expression *talhā rūpaṃ hi dr̥ṣyate* which is used several times in the BD. (iii. 76 &c.). <sup>c</sup> The fact that *varga* 12 contains seven ślokas does not indicate here that some of them are later additions; for as the end of a maṇḍala always coincides in the BD. with the end of a *varga*, the latter has sometimes more, sometimes less, than the normal number of five ślokas (cp. iv. 18, 25; v. 28; vi. 6, 25, 29; v. 19 is no exception, as ślokas 102, 103 there are an introduction to maṇḍala vi).

### Maṇḍala ii.

#### 13. Deities of RV. ii. 1-12. Ḡṛtsamada, Indra, and the Daityas.

65. Ḡṛtsamada praised Agni (with) 'Thou' (*tvam*: ii. 1). Then 'With sacrifice' (*yajñena*: ii. 2) and 'Agni kindled' (*samidhho agniḥ*: ii. 3) are (respectively) addressed to Jātavedas and Āpri stanzas. Then with the seven (hymns: 4-10) 'I call' (*huve*: ii. 4) (he praised) Agni.

असौद् hm<sup>1</sup>r, सौति r<sup>6</sup>r<sup>7</sup>, सति f, सति k, वेत्ता b.—जातवेदसम् bfk<sup>2</sup>r<sup>2</sup>, जातवे-  
दासम् hd, जातवेदसम् m<sup>1</sup>r.

66. <sup>a</sup> Having applied himself to austerity, he, with (*bibhrat*)  
<sup>b</sup> great body like that of Indra (*aindra*), in a moment appeared  
in heaven and air and here (on earth).

संयुज्य hm<sup>1</sup>rns, संयोज्य bfr<sup>2</sup>r<sup>5</sup>r<sup>1</sup>.

\* The Nīlmañjarī on RV II 12 r quotes 66-69, Śāyana quotes 66 68, b-sides giving two other versions of the story

67 Now the two Daityas of terrible prowess, Dhuni and Cumuri, thinking him to be Indra, both fell upon him armed

इद्रमिति hm<sup>1</sup>rn, इन्द्र इति bfrs —मत्वा तु hm<sup>1</sup>rks, मत्वा द्वा bn, मत्वा ती fr<sup>3</sup> —  
चोभी Bm<sup>1</sup>ns, चैव hdr

68 The seer becoming aware of the intention (*bhava*)<sup>a</sup> of these two bent on evil, proclaimed the deeds of Indra with the hymn 'Who when born' (*yo jātaḥ* II 12).

\* Cp above, 59: *vulīta sayor bhavam*

69 The deeds of Indra being (thus) declared, fear quickly entered them. Now Indra (saying) 'This is (my) opportunity,' struck them down (*nībarhayat*)

उक्तेषु hm<sup>2</sup>rfb, कीर्त्तयेषु r<sup>2</sup>r<sup>4</sup>r<sup>6</sup> —भीक्षावागु विवेश ह hdm<sup>1</sup>r, भीक्षी मुपुपतुद्धदा Bn  
(the latter reading is more in keeping with RV II 15 9 *svapnenābhīkṣyā cumurim dhunim ca jagantha*) —निवर्हयत् hdm<sup>1</sup>, न्यवर्हयत् r, न्यवर्हियत् b, त्वनर्हयत् f —The end of the *varga* is here marked by १३ in hdbf, not in k

#### 14. Grtsamada and Indra.

70. Having smitten them down, Śakra addressed Grtsamada the seer. 'Look upon me, friend, as one beloved; for you have become dear to me';

अपि hm<sup>1</sup>r, इदं br<sup>1</sup>r<sup>2</sup>, इद्र f, इन्द्र k —मां hm<sup>1</sup>bfr, मा rr<sup>1</sup>r<sup>4</sup>r<sup>6</sup> —पश्य hm<sup>1</sup>rbfr, पश्य r<sup>1</sup>r<sup>4</sup>r<sup>6</sup> —प्रियत्वं hm<sup>1</sup>bfr<sup>5</sup>, प्रियस्त्वं rr<sup>1</sup>r<sup>4</sup>r<sup>6</sup> (Mitra thinks the correct reading of this passage should be मासं खे पश्य प्रियस्त्वम्!) —द्यागतो hm<sup>1</sup>r, चागतो bfr, चागतो r<sup>5</sup>.

71. 'Ask ■ boon of me; and may your penance never fail' Bowing down the seer replied to him: 'For us, O chief of speakers<sup>a</sup>,

वर hm<sup>1</sup>r, वरान् bfr —वर Am<sup>1</sup>, वरः bfr

\* The seer uses this form of address in support of one of the boons he asks, 'speech that stirs the heart'

72. let there be both security for our bodies and speech that stirs the heart. Let us abound in heroes<sup>a</sup> and wealth. We, O Indra, turn our thoughts (*dhīmahe*)<sup>b</sup> to thee;

इन्द्र धीमहे hdm<sup>1</sup>, इन्द्रमीमहे r<sup>6</sup>, इन्द्र धीमहि r, इन्द्र वामहे kr<sup>2</sup>, इन्द्रा वामहे f, इन्द्रा वीमहे b.

<sup>a</sup> The expressions *suvirāḥ* and *vāk cāstu hṛdayaṅgamā* were doubtless suggested by the last pāda of RV. ii. 12. 15: *suvirāso vidatham ā vadema*, and by ii. 21. 6<sup>cd</sup>: (*dheḥi*) *ṛṣaṃ rayiṇām, ariṣṭiṇ tanūnām, svādmanam vācaḥ*.

<sup>b</sup> The evidence of the MSS. points to the form *dhī-mahe* (which I take to be the 1. plur. pres. middle of *dhī*, to think); *dhīmaḥi* in R is doubtless due to the influence of that form in the *Sāvitrī* (RV. iii. 62. 10).

73. and thee, O Indra, we discern in every birth<sup>a</sup>, and this my heart is fixed on thee; go not away: thou art the better chariot-fighter' (*rathītaraḥ*)<sup>b</sup>.

त्वां च विजानीमो hm<sup>1</sup>r<sup>1</sup>b, त्वां परिजानीमो fk.—जन्मनि जन्मनि br, जन्मनि जन्मनि f, ह्यजनि जन्मनि hdr<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>6</sup>m<sup>1</sup> (ह्यजनि perhaps due to a transposition of syllables by a slip of the copyist of the archetype of A, that is, जन्मनि for ह्यजनि).—त्वन्नतम् hm<sup>1</sup>r<sup>1</sup>b, त्वां ततम् r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, वज्रतम् fk.—मापगास्त्वम् m<sup>1</sup>, मापगास्त्वद् hdr, मापगावाच f, मापगावाच्च r<sup>3</sup>r<sup>7</sup>, मापच्च b.

<sup>a</sup> That is, probably, in every form thou assumest.

<sup>b</sup> This being a reason for Indra remaining with Gr̥tsamada to assist him in his conflicts with Daityas; cp. the words used of Indra in RV. i. 84. 6: *naktiḥ iṣad rathītaraḥ*.

B 74. This choice (made by Gr̥tsamada) is explained in the final (6) stanza (of RV. ii. 21), 'O Indra, the best' (*indra śreṣṭhāni*): he chose all this as a boon. The Lord of Śacī hearing that<sup>a</sup>,

तदिदं br, तदिवं fk, तदिमं m<sup>1</sup>.—वायेस् f, वायम् b, चार्थम् m<sup>1</sup>, चार्थम् r.—श्रेष्ठान्युचान्यथा r, श्रेष्ठानि चान्यथा m<sup>1</sup>, श्रेष्ठानमिथांत्वया b, श्रेष्ठानमिथांत्वया fk.—This śloka is not found in A, but b f k m<sup>1</sup> r have it.—The end of the śloka is here marked by १४ in b f k, not in m<sup>1</sup>.

<sup>a</sup> That is, the prayer of Gr̥tsamada stated in 72, 73.

#### 15. Story of Indra and Gr̥tsamada (continued).

75. the Swift Conqueror (*turāṣāt*) agreeing, grasped (him) by the right hand, and the seer, through his friendship for him, touched Indra's hand with his own.

तुरापाद् hdm<sup>1</sup>, रथांगं B.—तु Bhdm<sup>1</sup>, त्वां r.—ऋषिश्चास्य hm<sup>1</sup>r<sup>1</sup>b, स विश्वास्य k.

76. And thus they went together to great Indra's abode There the Destroyer of Forts (*puramdara*) himself affectionately honoured him,

दिव hm<sup>1</sup>r, तो च bfk —सदनं hm<sup>1</sup>r, भवनं b<sup>1</sup>r<sup>1</sup>r<sup>2</sup>, सुवनं fk.

77. and paid reverence<sup>a</sup> to the seer with ceremony prescribed by rule<sup>b</sup>. And because of his friendship the Lord of Bay Steeds (*harvāhana*) again addressed him.

तमृषि चाभ्यपूजयत् r<sup>2</sup>r<sup>3</sup>r<sup>4</sup>r<sup>6</sup> d, तमृषिमभ्यपूजयत् hm<sup>1</sup>, तमृषिद्याभ्यपूजयत् r, तमृषिभ्याश्च पूजयेत् b (transposition for °विद्याभ्य°?), तमद्यामपूजयत् f

<sup>a</sup> Cp below, v 79 where the same verb (*pūj*) is used of a king receiving a seer

<sup>b</sup> Cp the same expression below, v 24

78. 'Since you, O best of seers, with your praise (*gr̥ṇan*)<sup>a</sup> delight (*mādayase*) us, therefore, being the son of Śunahotra<sup>b</sup>, you shall be (called) Gr̥tsamada by name<sup>c</sup>.

त्वमस्मान् r, त्वयस्मान् b, त्वमस्माद् hd m<sup>1</sup>, यस्मान् (for the three words यस्मात्त्वमस्मान्) fk.

<sup>a</sup> Cp Yāska's etymology, Nirukta ix 5: *gr̥ṇa itī medhāvindma gr̥ṇāteḥ stutikarmanah*.

<sup>b</sup> Cp Āraṇukramanī ii 2 *avarasah śunahotrasya*, and Śadguruśiṣya on Sarvānukramanī, introduction to Mandala m *śunahotrāputrah*. <sup>c</sup> Cp Śadguruśiṣya, ibid *paśēd indrenoklapr̥tsamadanāmō* The reference he makes to the 'Bṛānukramanā' can only be intended for a paraphrase of the corresponding passage in the Āraṇukramanī, ii. 2-3<sup>ab</sup>.

79. Then with the twelve (ii. 11-22) hymns (beginning) 'Hear' (*śrudhī* ii. 11 1) the seer praised Indra. And just as he was praising (him) he saw Brahmanaspati there.

ब्रह्मणस्पतिम् hd m<sup>1</sup>r, ब्रह्मणस्पतिः bfk —The end of the *carya* is here marked by १५ in hb<sup>1</sup>fk, not in m<sup>1</sup>.

#### 16. Deities of RV. ii. 23-30.

80. Now he praised Brhaspati also in those (stanzas) in which (that form of) the name (*linga*)<sup>a</sup> appears He praised him also<sup>b</sup> with the four (hymns) after this (ii. 23-26)

दृष्टन्निद्रामिरेव च hm<sup>1</sup>r, दृष्टन्निद्रकृतेः सह r<sup>1</sup>, दृष्टन्निद्रकुवेः सह b, दृष्टन्निद्रकृते सह fk (cp. Sarvānukramanī on ii 23 *वार्हस्यव्यासु दृष्टन्निद्राः*)—तमव्यमि° b<sup>1</sup>r, तमव्यमि°



k. तमभ्यमि<sup>o</sup> hdm<sup>1</sup>r<sup>1</sup>r<sup>3</sup>r<sup>2</sup>r<sup>7</sup>.—°मिरित kr<sup>5</sup>, °मिरिति r<sup>3</sup>, °मिरिरि hd, °मिरित r<sup>7</sup>, °मिरत m<sup>1</sup>fr, °मिरव b.

<sup>a</sup> The Sarvānukramaṇī has the same word *dr̥ṣṭāṅgā*, which Ṣaḍguruśiṣya explains as follows: *tatra bṛhaspate devanida ityādi-dṛṣṭa-bṛhaspati-śabdād bṛhaspatidevatyāḥ*.  
<sup>b</sup> That is, Brahmanaspati as well as Indra: *tam api* referring back to *brahmanaspatim* in 79<sup>c</sup> because 80<sup>a</sup><sup>b</sup> is parenthetical.

81. (beginning) 'Of the hosts' (*gaṇānām*: ii. 23. 1); in the (stanza) 'All' (*viśvam*: ii. 24. 12) Indra and Brahmanaspati together. Or<sup>a</sup> (he praised) Bṛhaspati incidentally (*prasaṅgāt*) and Brahmanaspati strictly speaking (*eva*)<sup>b</sup>.

सहेन्द्राब्रह्मणस्पती hrbfk, महेन्द्राब्रह्मणस्पती dm<sup>1</sup>.—°तिं प्रसङ्गाद्वा hm<sup>1</sup>r, °तिप्रसक्त-  
त्वाद् bkr<sup>2</sup>r<sup>5</sup>.—°यतिमेव च hm<sup>1</sup>bfk, °यतिमेव वा r<sup>5</sup>.

<sup>a</sup> As an alternative way of stating what has been said in 80: that is, Brahmanaspati is *sūktabhāj*, while Bṛhaspati is *ṛgabhāj* (80) or *nipātabhāj* (81).  
<sup>b</sup> The Sarvānukramaṇī gives the deity of ii. 23-26 as Brahmanaspati, adding *bṛhaspatyās tu dr̥ṣṭāṅgāḥ*.

A 82. He praised the different power of the two by (lauding) one and the same deed<sup>a</sup>.

To Mitra, Varuṇa, Dakṣa, Aṃśa, Tuvijāta<sup>b</sup>, Bhaga, Aryaman,  
द्वयोः hdr<sup>3</sup>, तयोः m<sup>1</sup>r.—82<sup>ab</sup> is not to be found in bkr<sup>2</sup>r<sup>5</sup> (doubtless also r<sup>7</sup>), that is, it belongs to A only. As the *varga* has six ślokas with this line included, the latter is probably a later addition. Cp. note on 83<sup>ed</sup>.

<sup>a</sup> That is, though praised under different names, their activity cannot be distinguished in these hymns.  
<sup>b</sup> Though this word is an epithet of Varuṇa in RV. ii. 27. 1 where the names of the Ādityas are enumerated, it appears here to be meant as a proper name so as to make up seven Ādityas. In this the author doubtless had Nirukta xii. 36 in his eye, where *tuvijātaḥ* is explained as *bahujātaḥ ca dhātā*. In BD. vi. 147, 148<sup>ab</sup> (D) twelve Ādityas are enumerated, including Dhātṛ.

83. the Ādityas, belongs the hymn 'These' (*imāḥ*: ii. 27). (The hymn) 'This' (*idam*: ii. 28) is stated to be addressed to Varuṇa. (The stanza) addressed to Varuṇa beginning<sup>a</sup> 'Who me' (*yo me*: ii. 28. 10) is destructive of evil dreams and the like<sup>b</sup>.

वारुणे bkr<sup>2</sup>r<sup>7</sup>, वारुणी hdm<sup>1</sup>r<sup>3</sup>.—इत्याद्या hdm<sup>1</sup>r<sup>3</sup>, इत्येषा br<sup>5</sup>r<sup>7</sup>.—स्वप्नाद्य<sup>o</sup> r<sup>3</sup>bfk, स्वप्नाद्य<sup>o</sup> m<sup>1</sup>, स्वप्नाद्य<sup>o</sup> hd.—°प्रणाशिनी k, °प्रणाशिनी fb, प्रणाशिनीः hdm<sup>1</sup>r<sup>3</sup>.—83<sup>ed</sup> occurs here in hdm<sup>1</sup>r<sup>3</sup>, but in the B MSS. it is found after 92, where with reference to

RV. ii 41. 20 it is quite out of place, but where its presence gives the *varga* five ślokas (a matter of no importance there: *cp* above, iv 64, note <sup>a</sup>). Its present position is necessary, though its inclusion gives the *varga* one line beyond the normal number of five ślokas. If any of the other lines are later additions, they are probably 82<sup>ab</sup>, found in A only, and 81<sup>cd</sup>, which could be spared from the text with advantage, though it is found in all the MSS.

<sup>a</sup> The reading of the B MSS would mean 'The (stanza) "Who me" in (this) hymn to Varuna' The comparison of vi 78 makes this reading *vārune* seem more likely to have been the original one than *vārūni* <sup>b</sup> The reading of m<sup>1</sup> looks like *duḥsvopnāgha*<sup>o</sup>, 'the sin (caused) by evil dream' Some MSS of the *Sarvānukramanī* add the words *upāntiā duḥsvopnanāśini*, and the *Ṛgvidhāna*, i. 30 1, describes this stanza as *duḥsvopnāśamanī*

84 'Upholders of law' (*dhr̥tavrataḥ* : ii. 29) is addressed to the All-gods, but that which follows, 'Right' (*ṛtam* ii 30), is addressed to Indra. In the (stanza) 'His power indeed' (*pra hi kṛatum* ii 30. 6) Indra-Soma are praised together

परं तु यत् hm<sup>1</sup>r, पर ततः br<sup>2</sup>, परं तमः f, पर यतः r<sup>2</sup>, परं मतः k.

85 But in the hemistich 'O Sarasvatī, thou' (*Sarasvatī tvam* : ii 30 8<sup>ab</sup>) the Middle Vāc (is praised). 'Who us' (*yo naḥ* : ii. 30. 9) is (in) praise of Bṛhaspati; the stanza 'That of yours' (*tam vaḥ* ii. 30. 11) is (in) praise of the Maruts

मध्यमा तु r, मध्यमा तु hdm<sup>1</sup>b, माध्यमा तु fkr<sup>2</sup>—बृहस्पतिस्तुतिर्यो ऋत् b, बृहस्पतिस्तुतिर्यो मात् fkr<sup>2</sup>, बृहस्पतिस्तुतिर्यो उत्स r<sup>2</sup>, बृहस्पतिस्तु यो ऋत् hdm<sup>1</sup>r—तस्य च्चद् r<sup>2</sup>, खरे रिन् f, तत्सविद् b, उत्तमा hm<sup>1</sup>r. the reading of the B MSS. is supported by the *Sarvānukramanī*: *yo no bṛhaspatyā tam co māruḥ*—The end of the *varga* is here marked by १६ in hbfk, not in dm<sup>1</sup>.

#### 17. Deities of RV. ii. 32-35.

86. 'Our' (*asmāham*. ii. 31) should be (regarded as) addressed to the All-gods; and the stanza at the beginning of (the hymn) 'Of this' (*asya*: ii. 32. 1) belongs to Heaven and Earth; the two following it (ii. 32. 2, 3) are addressed either to *Tvaṣṭr* or to Indra.

शाद् b fkr<sup>2</sup>r<sup>2</sup>, स्वात् hm<sup>1</sup>r<sup>2</sup>, तु r—आदावस्येति चास्य तु b, आदावस्य चास्य तु च्चक् f, आया च्चक् चान्तिमास्य तु r<sup>2</sup>r<sup>2</sup>, मूक्तादावस्य चास्य च्चक् r<sup>2</sup>, मूक्तादावस्य चास्य लृक् bd, मूक्तादावस्य लृक् m<sup>1</sup>, मूक्तादावस्य तु r—*व्योस्त्वाद्यौ* m<sup>1</sup>, *व्योस्त्वाद्यौ* hdr<sup>2</sup>, *व्योस्त्वाद्यौ* f, *व्योस्त्वाद्यौ* r, *व्योस्त्वाद्यौ* r<sup>2</sup>r<sup>2</sup>, (बावा) वृषि त्वाद्यौ b—br<sup>1</sup>r<sup>2</sup>r<sup>2</sup> have

अङ् at the beginning of the line before वावा<sup>o</sup> (instead of at the end of the preceding line).—वाय चेंद्री  $m^1$ , वाय चेंद्री  $b$ , वाय चेंद्री  $d$ , वाय चेंद्री  $r^3$  (cp. Sarvānukramāṇī: द्वे ऐन्द्री त्वाष्ट्री वा), तथैवेन्द्री  $r$ , वैन्द्रियोधवां  $f$ , वैन्द्रियोधवा  $b$ , वैन्द्री ववीं  $r^6 r^7$ .

87. Two (stanzas) each belong to Rākā (ii. 32. 4, 5) and Sinivālī (6, 7), while with the last (8) the six (goddesses) Guṅgū and the rest (are praised):

B preceded by these (stanzas: *tatpūrve*) there are two stanzas (beginning) 'Kuhū I' <sup>a</sup> (*kuhūm aham*) traditionally held (to belong) to Kuhū.

पट् शुक्लाद्यास्  $b$ , पट् शुक्लाद्यास्  $m^1 d$  (पट्  $d$ ), पट् शंखाद्यास्  $b$ , पट् शंखाद्यास्  $fk$ , पट् शुक्लाद्यास्  $r^1 r^4 r^6$ , पट् लीङ्गोऽग्यास्  $r$ .—तथान्वया  $hm^1 r b fk$ , अन्त्या सुताः  $r^1 r^4 r^6$ .—87<sup>od</sup> are found in B only, not in Am<sup>1</sup>.

<sup>a</sup> In TS. iii. 3. 11<sup>b</sup> the two stanzas to Rākā (= RV. ii. 32. 4, 5) are followed by the above two stanzas to Kuhū, and are preceded by others to Anumati (TS. iii. 3. 11<sup>3-4</sup>); these are again preceded by four to Dhātṛ (TS. iii. 3. 11<sup>2-3</sup>).

B 88. Followed by these (*taduttare*) there are two, *anu naḥ* (and) *anu it*, traditionally held to belong to Anumati. At the beginning in the same place there are four (stanzas) to Dhātṛ (beginning) 'May the Creator grant us wealth' (*dhātā dadātu no rayim*).

त्विति ते सृष्टे  $r^2 r^6 r^7$ , त्विदिति सृष्टम्  $b$ , त्विति सृष्टे  $fk$ .—चतस्रस्  $r^2 r^6 r^7$ , च ॥ तिस्स  $fk$ , च तिस्स  $b$ .—तत्रादी  $f r^2 r^6 r^7$ , तत्रादा  $k$ , सूत्रावो  $b$ .—दधाति नो  $r^2 r^6 r^7$ , ददाति ना  $fk$ , ददा नो (ददातु नो TS.).

89. Now 'To thee' (*ā te*: ii. 33) is addressed to Rudra (and) the following, 'Delighting in showers' (*dhārāvarāḥ*: ii. 34) to the Maruts.

Seeing a beast (*mygam*)<sup>a</sup> on his left, the seer himself approaching in fear (*bibhyad ctya*)<sup>b</sup>,

वामतसु  $hm^1 r^1 r^4 r^6$ , वामदेवसु  $b$ , वामदेसु  $fk$ , वामदेवो  $r$ .—सृगं  $hm^1 r^3$ , सृगान्  $b fk r^1 r^4 r^6$  (सृगं in RV. ii. 33. 11).—विभ्यदेव ऋषिः स्वयम्  $hd m^1$ , विभ्यतेव ऋषि स्वयम्  $f$ , विभ्य तेभ्य रिषि स्वयम्  $b$ , विभ्यतेभ्य ऋषिः स्वयम्  $r$ , (स्तीव) ध्वनि निप्रस्थितांसुहि (the last two syllables come from the following line)  $r^1 r^4 r^6$ .

<sup>a</sup> Or 'beasts' according to six MSS.

<sup>b</sup> Or 'afraid of them' according to several MSS.

90. praised the same in the (stanza) 'Praise the famous' (*stuhī śrutam* : ii. 33-11), propitiating him. Then in the following hymn (beginning) 'Unto' (*upa* : ii. 35) Apām napāt is praised.

तमेवास्तीत् *hd*, वृनेवास्ती *b*, वृने चास्ती *t*, इद्रमस्तीत् *r²r²r²*—90<sup>ab</sup> is omitted in *m¹r*.—ततः परे *hdr*, ततः परे *br²*, तः परे *fk*—The end of the *varga* is here marked by १७ in *bfk*, not in *hdm¹*

### 18. Deities of RV. ii. 36-43. Indra as = Kapiñjala.

91. There are two hymns (ii. 36, 37) addressed to the Seasons (beginning) 'To thee' (*tubhyam* ii. 36. 1). After one addressed to Savitr (38) follows one to the *Aśvins* (39). With the last (stanza : 6) of (the hymn) to Soma-Pūṣan (40), Soma, Pūṣan, and Aditi as well, are praised

°त्वार्षे *hbk*, °त्वार्षे *t*, °त्वार्षे *r*—सोमापीष्णी *b*, सोमपीष्णयो (कुताः) *t*, सोमा-पूष्णे *hm¹r* (सोमापीष्णम् *Sarvānukramanī*)

92. And (at the beginning of ii. 41) there are two (stanzas) to Vāyu (1, 2), one to Indra-Vāyu (3), next (come) five triplets (4-18) addressed to the *Pratūga* deities<sup>a</sup>. The stanza 'Forth' (*pra* : 19) praises the two Soma carts. Agni is there incidental (*nipāta-bhāṣā*). 'Heaven and Earth' (*dyāvā* : 20) (praises) Heaven and Earth; then follow (21) the two Soma carts<sup>b</sup>.

°वायवी पञ्चाथ *A*, °वायव्यं व्यञ्जन्ते *b*, °वायव्यं विदारत *t*, (वेन्द्र) वायव्या अन्त्यासु *r*—प्रउगास *b*, प्रउगास *hdm¹rfk*.—अभिस्त्रव *hrfk*, अभिस्त्रव *b*.

<sup>a</sup> On these deities *cp* above, ii. 27-35, also *Sarvānukramanī* on RV. i. 3 and ii. 41.

<sup>b</sup> According to the *Sarvānukramanī*, the whole of the last triplet (19-21) is addressed to either Heaven and Earth or the two Soma carts, while Agni is optional in 19<sup>o</sup>.

93 Now<sup>a</sup> Indra again desiring praise, became a francoline partridge, and taking up a position on the right quarter of the seer as he was about to set out<sup>b</sup>, uttered a cry (*taṭāśā*)<sup>c</sup>.

सुति *hm¹rs*, सुतं *bfr²*.—ववाशास्थाय दक्षिणाम् *hm¹rs*, ववासे प्रति दक्षिणाम् *r²r²r²*, ववाशे प्रति दक्षिणाम् *b*, ववासे प्रति दक्षि *t*

<sup>a</sup> This and the following *śloka* are quoted by *Śaḍguruśiṣya* (p. 104) on RV. II 43

<sup>b</sup> *Cp Nirukta* ix. 4 : *grīsamadām artham abhyutthitam kapiñjalo 'bhavarāśe*, *cp Sarvānu-*

kramaṇi on RV. ii. 43; Ṛgvidhāna i. 31. 3, 4; Max Müller, RV.<sup>2</sup> vol. ii, p. 8. ° Though, according to Roth, Erläuterungen, p. 125, the passage of the Nirukta quoted in note <sup>11</sup> is an interpolation, it was evidently known to the author of the BD. The stanza which Yāska goes on to quote for *kapīñjala* is the first of the khīla after RV. ii. 43.

94. He (Gr̥tsamada), with the eye of a seer, recognizing him (Indra) in the form of the bird, praised him in the two following hymns (ii. 42, 43), 'With repeated cry' (*kanikradat*: ii. 42. 1).

पराभ्यामभि<sup>०</sup> hm<sup>1</sup>r, एताभ्यामभि<sup>०</sup> s, पराभ्यामिति bfk.—The end of the *varga* is here marked by १८ in bfk, not in hdm<sup>1</sup>.

### Maṇḍala iii.

#### 19. The seer Viśvāmitra. Deities of RV. iii. 1-6.

95. The son of Gāthi<sup>a</sup> who, after ruling the earth<sup>b</sup>, attained by penance to the position of a Brahman seer (*brahmarṣi*) and (obtained) a hundred and one sons<sup>c</sup>, uttered the hymn which is addressed to Agni, 'Of Soma me' (*somasya mē*: iii. 1), and the two following (iii. 2, 3)

प्रशास्त्र hm<sup>1</sup>rb, प्रशास्त्रं f.—गां यस् b, वायंसं r, वाच fk, वायस् hd, वायिस् m<sup>1</sup>.—°भ्यगच्छद् hdr, °ध्यगच्छद् b, °ध्यगच्छन् r<sup>6</sup>r<sup>7</sup>, °ध्यगच्छत् f.—गायिपुत्रस् hd, गाधिपुत्रस् r, गाधिपुत्रस् fk, गाधिपुत्रस् b.—यत्परं च hm<sup>1</sup>r, यत्परिति चा f, यत्परिति च b, तत्परं च r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>.

<sup>a</sup> That is, Viśvāmitra, seer of Maṇḍala iii. Śaḍgurudīya (p. 104) gives a somewhat different and more detailed account of Viśvāmitra. <sup>b</sup> This remark of course refers to Viśvāmitra having originally belonged to the warrior class. <sup>c</sup> Cp. AB. vii. 18. 1.

96. addressed to Vaiśvānara. 'With every log' (*samit-samit*: iii. 4) is an Āpri hymn (*āpryaḥ*). There follow here two hymns (iii. 5, 6) addressed to Agni: Heaven and Earth, the Dawns<sup>a</sup>, the Waters, the Gods, the Fathers, and Mitra are incidentally mentioned deities (*nipūtāḥ*)<sup>b</sup>.

वैश्वानरीये च fkr<sup>2</sup>r<sup>6</sup>r<sup>7</sup>, वैश्वानरीये ह्व b, वैश्वानरीयेति r, वैश्वानरायेति hdm<sup>1</sup> (the *pratika* of iii. 3). I have omitted the syllable च because <sup>11</sup> is redundant after यत्परं च, and because it would give the *pāda* thirteen syllables according to the reading of the B MSS. R's reading वैश्वानरीयेति is impossible, while that of hdm<sup>1</sup> यत्परं च । वैश्वानरायेति I regard as = corruption: यत्परं च having become यत्परं च, the following वैश्वानरीये had to be changed to वैश्वानरायेति. This reading gives both = wrong and an

incomplete sense - 'the following also (in 2) beginning "vaiśvānarāya" (is addressed to Agni, instead of Vaiśvānara),<sup>a</sup> and no account is then taken of in 3 — आप्यो hd आभ्यो m<sup>1</sup>, आमो r, आम्रियो bfr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, आम्रिया k — द्वे आपये hm<sup>1</sup>r, द्वे च ये ये b, द्वे च ये fk, द्वे अपये s — लच hm<sup>1</sup>r, लख bfr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>s, तख ॥ — दावापृथिव्या उपसो निपाता r<sup>2</sup>kr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, दावापृथिव्या उपसो निपाता fb दावापृथिव्याउपसो निपाता m<sup>1</sup>, दावापृथिव्यौ तु निपातमात्राय r, षडगुरुसिष्या (cp v r) — पितरश्च hm<sup>1</sup>rs, पितरोऽथ r<sup>3</sup>bfr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>

<sup>a</sup> On the Sandhi \*व्या उपसो see introduction to Sarvānukramanī, p x, and footnote <sup>b</sup>, Aufrecht, Aitareya Brāhmana, p 427, last § <sup>b</sup> Nipāta ॥ here used = nipātin  
The last three pādas of 96 are quoted by Śaḍgurusīṣya, p 105

97. In (hymns) addressed to Agni, Vaiśvānara, Varuna, Jātavedas are seen to be praised<sup>a</sup>. Wherever (here) one (of them) may be praised or there is no (actual) praise<sup>b</sup>, one should know that they are intended to be incidental or to serve as a comparison

सू चेतिका hm<sup>1</sup>r, सूचेतिको B — यचासुतिर्वा hm<sup>1</sup>r, तचान्यसुतिर्वा B — निपात्यर्थाद्यो<sup>o</sup> hdm<sup>1</sup>, निपात्यर्थाद्यो<sup>o</sup> r<sup>1</sup>r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, निपात्याद्यो<sup>o</sup> b, निपात्यास्त्वामु<sup>o</sup> fk, निपात्यास्ताद्यो<sup>o</sup> r — \*पमाचांश्च hdm<sup>1</sup>, \*पमाचांश्च r, \*पमाचांश्च fk

<sup>a</sup> The first pāda has only ten syllables <sup>b</sup> That is, when the deity is not invoked, but the name is merely mentioned, as in a simile

98. The royal seers<sup>a</sup>, the Grtsamadas, the Vasisthas, the Bharadvājas, the Kuśikas, and the Gotamas, the All (gods), the Aśvins, the Angrases, the Atris, Aditi, the Bhojas<sup>b</sup>, the Kanvas, the Bhrgus, the Two Worlds (rodasī), the Regions (diśah)<sup>c</sup>,

कुशिका bfk, कुशिको hdm<sup>1</sup>r — गीतमाद्य hd, गीतमाद्य m<sup>1</sup>bfr — भीजा hm<sup>1</sup>rb, माजा fk — कखा m<sup>1</sup>, कखो hdr, कखा b, कखा kr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, कखा f

<sup>a</sup> Mentioned as a class or group, like all the following names except the Aśvins, Rodasī, and Aditi <sup>b</sup> That is, liberal patrons, here spoken of as a class (as in RV x 107) <sup>c</sup> Mentioned below also (VIII 128) as incidental in hymns to the All-gods

99 when praised at the beginning, end<sup>a</sup>, or middle of a hymn, in (hymns) addressed to Savitr, Soma, the Aśvins, or the Maruts, to Indra or Agni, to Rudra, Sūrya, or Uṣas, do not interfere (vyāghnanti) with the deities who own the hymn (sūktabhūj)<sup>b</sup>.

\*सौम्या<sup>o</sup> hdr, \*सौर्या<sup>o</sup> B — \*माहतेषु ऐन्द्रा<sup>o</sup> r, \*माहते ऐन्द्रा<sup>o</sup> hdm<sup>1</sup>, \*माहते ऐन्द्रा<sup>o</sup> b, \*माहते ऐन्द्रा<sup>o</sup> fk — \*सौर्योपसेषु r, \*सौर्योपसेषु hd, \*सर्वोपसेषु m<sup>1</sup>, \*सौम्योपसेषु r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>.

सीन्वोपसेयु b, सीन्वोयस्तेयु f.—सुतासु hm<sup>1</sup>r, सुतास्ताः r<sup>6</sup>r<sup>7</sup>, no तु or ताः in bfk.—  
देवताः सूक्तभावः r, देवताः सूक्तभावाः hm<sup>1</sup>r<sup>2</sup>, देवता सूक्तभागिनी bfk, देवतां सूक्तभागि-  
नीम् r<sup>7</sup>, सूक्तभागिनाम् r<sup>6</sup>.—The end of the *varga* is here marked by १९ in bfk.

<sup>a</sup> Cp. above, iii. 52; also i. 22 and below, v. 171. <sup>b</sup> That is, such incidental deities do not interfere with one particular god being the chief deity of the hymn.

## 20. Deities of RV. iii. 7-29.

100. The seventeenth Adhyāya (RV. iii. 7-29) is Agni's. 'Stand erect to aid us' (*ūrdhva ū su na ūtaye*: i. 36. 13, 14)—these two stanzas of Kaṇva are addressed to the sacrificial post (*yaupi*), and the five (beginning) 'They anoint thee' (*añjanti tvā*: iii. 8. 1-5).

एते br, ये ते hm<sup>2</sup>fk.—काण्व्याव् r, कण्व्याव् hd, कण्वम् m<sup>1</sup>, काल्वाव् bfk.—यीष्याव् hd, यीष्याव् m<sup>2</sup> bfk, यीषी ह्य r.

<sup>a</sup> The correct *pralīka* is *tvām*, but *tvā* (*tvēf*) has been substituted for the sake of the metre.

101. The rest<sup>a</sup> (are addressed) to many posts, while the eighth stanza is addressed to the All-gods; the last (stanza) of this (hymn) is that which is said to be concerned with cutting (the post)<sup>b</sup>. The sixth (hymn: iii. 12)<sup>c</sup> is said to be addressed to Indra-Agni.

शेषा वज्रभ्यो fkr, शेषाभ्यो वज्र(यूपिभ्यो) hd, शेषेभ्यो वज्रभ्यो m<sup>1</sup>1<sup>3</sup>, शेषो वज्रभ्यो b.—  
व्रथनी योक्ता hdm<sup>2</sup>, व्रथना योक्ता bfk<sup>0</sup>, व्रथनाः योक्त्रो<sup>0</sup> r<sup>6</sup>r<sup>7</sup>, व्रथिनी योक्ता r.—पठमै-  
न्द्राप्रमुच्यते hdx, (योक्त्रो) द्राप्ती ऐन्द्राप्रमुच्यते r<sup>6</sup>1<sup>7</sup>, इन्द्राभिन्द्राप्रमु b, इन्द्रापीन्द्राप्रमु<sup>0</sup> fk.

<sup>a</sup> That is, all but the eighth and the eleventh stanzas, which are excepted; according to the Sarvānukramaṇī the eighth is optionally excepted: *añjanti yūpastutiḥ: śaṣṭhyādyābhr bahavo, 'ntyā vrasēciny, aṣṭamā vaiśvadevī vā*. <sup>b</sup> The text of the Sarvānukramaṇī (also Śāyana) has *vrasēcīnī*, but Śaḍguruśiṣya (*adhikaraṇe lyaḥ*) must have read *vrasēcīnī*.

<sup>c</sup> That is, the sixth hymn of the Adhyāya (cp. 100).

102. (The stanza) 'Agni, Dawn' (*agnim uśasam*: iii. 20. 1) is addressed to the All-gods; (they are) also (invoked) with the (stanza) 'Dadhikrā' (*dadhikrām*: iii. 20. 5). But the stanza 'Agni and Indra' (*agna indras ca*: iii. 25. 4) is addressed to Agni-Indra. The following triplet (iii. 26. 1-3) is addressed to Vaiśvānara.

अदिमुयसं वैश्वदेवी  $hdm^1r^1r^1r^1r^1r^1bfr^2$ , वैश्वदेव्यदिमुयसं  $r$  the latter reading is doubtless a correction owing to the metrical irregularity of a pāda of nine syllables (cp Sarvānukramanī *agnim utasam adyāntye vaiśvadevyau*)—दधिक्रामिति  $Am^1$ , दधिक्राव्येति  $fkr$ , दधिक्रामिति  $b$ —इन्द्रसर्क  $r^5r^1$ , इन्द्रसर्क  $b$ , इन्द्रसर्क  $f$ , इन्द्रेति  $hm^1r$ —परो  $hd bfk$ , परा  $r$

103. And (the triplet) 'Let them go forth' (*pra yantu* · iii. 26. 4-6) is addressed to the Maruts<sup>a</sup>. The last (stanza), 'With a hundred streams' (*śatadhāram* · iii. 26. 9), is (in) praise of a preceptor<sup>b</sup>. 'Forth your food' (*pra vo vāyāh* iii. 27. 1) praises the seasons; 'Rub ye' (*manthata* iii. 29. 5) praises the priests.

मादताम्  $Bhm^1$ , मादताम्  $r$ —अस्त्रिज स्त्रीति  $hd$ , अस्त्रिजः स्त्रीति  $r$ , अस्त्रिजस्य  $br^2r^5r^1$ , अस्त्रिजस्य  $fk$ —मन्यत  $hdm^1fk$ , मन्यतः  $br$

<sup>a</sup> Cp Sarvānukramanī: *treau vaiśvānarīya-mārutas* the last word is explained by *Fadguruśya* with *duśīyasya* (*īrcasya*) *māruta* 'gnīh See Geldner, *Vedische Studien*, iii, p 160 <sup>b</sup> Cp *op cit*, pp 159, 160

104. But in the (stanza) 'Misty' (*purisyāsaḥ* iii 22. 4) he (the seer) lauds the fires on the altar (*dhusnya*). Now they are there to be recognized as the Divine Sacrificers

क्षयाद्यैव  $hdbr$ , क्षयाद्यैव  $fkr^2$ —तत्र तु  $hm^1r$ , तत्र ह  $bfr^2r^5$ .—The end of the *varga* is here marked by २० in  $bdm^1f$ , not in  $h$

## 21. Deities of RV. iii. 30-33 Viśvāmitra, Sudās, and the Rivers.

105. The twenty-three<sup>a</sup> (hymns) after this (beginning) 'They desire' (*ichanti*: iii. 30) are addressed to Indra. But in the hymn 'Forth' (*pra*: iii. 33) Viśvāmitra and the Rivers engaged in a dialogue<sup>b</sup>.

इह्नोति  $hm^1r$ , इह्नन्ति त्वा  $bk$ , इत्यति त्वा  $f$ .—विद्यामिचः  $r^1bfr^2r^1n$ , मिच  $hd$ , मिच  $r$ —समूदिरे  $htbfk$ , समूहिरे  $r^2r^1r^1$ , स्य संवदन्  $m^1$ , स संवदन्  $r^1r^1r^1$ .

<sup>a</sup> That is, RV. iii. 30-53, not 30-52, because iii 33 is excepted; for similar statements cp v. 111 and 105 <sup>b</sup> 105<sup>ab</sup> and 106<sup>ab</sup> are quoted in the *Nītamajjari* on RV. iii. 33 1

106. The seer going with Sudās—being his domestic priest for the sake of sacrifice—to the confluence of the Vipāś and the Śutudrī addressed these two (rivers) with (the words) 'Be propitious' (*śam*).



सन्निव्यार्थं hm<sup>1</sup>rn(m), संनिव्यार्थं fk, संनिव्यार्थं b, स इव्यार्थं n.—सुदासा सह यवृषिः b, सुदासा सह यवृषिः f, सुदासा सा ह यवृषिः hdm<sup>1</sup>, सुदासाः सोऽहरचनम् rn.—शमित्येति hdm<sup>1</sup>, शमित्येति r, शमित्येति f, अमित्येति b, अमित्येति k.

107. In that (hymn) there appear statements (*pravādāḥ*) in the dual, plural<sup>a</sup>, and singular : in the hemistich 'Unto' (*acha* : iii. 33. 3<sup>ab</sup>) or in the (successive) pādas (*pacchāḥ*) 'Down to thee' (*nī te* : 10<sup>c</sup>, 10<sup>d</sup>, 11<sup>a</sup>), in the singular (*ekavat*) in (reference to) the rivers<sup>b</sup> ;

पच्छो वा hdr, पच्छे वा m<sup>1</sup>, पक्कं वं b, पक्कं वं f, पक्कं वं k.—°वन्ति ते hdm<sup>1</sup>, °वन्ति ते bfk, °वन्ति ते r.

<sup>a</sup> Cp. Nirukta ii. 24.

<sup>b</sup> Which speak in the plural in iii. 33. 10<sup>d</sup>.

108. in the dual (*dvivat*) in the first distich (iii. 33. 1, 2) besides a hemistich (3<sup>cd</sup>), the speech (being that) of Viśvāmītra<sup>a</sup> according to the sacred text (*śruteḥ*)<sup>b</sup>. Or (on the other hand) the rivers addressed the seer in the plural (*bahuvat*) with these (following) stanzas,

°वचः श्रुतेः hdm<sup>1</sup>r, °वचश्चुचे b, वचश्चुचे fk.—एतामिर्चर्गिभर्वा hd, एतामिर्चर्गिभवा f, एतामिर्चर्गिभर्वा r, एतामिर्भर्गिर्वा b, एतामि वा k.

<sup>a</sup> According to the Ārṣānukramaṇī iii. 7 (followed by the Sarvānukramaṇī) stanzas 4, 6, 8, 11 are spoken by the rivers (*naḍivasoḥ*), the remaining nine by the seer (*viśvāmītravacāṇsi*). The Sarvānukramaṇī has in this passage clearly borrowed from the Ārṣānukramaṇī. <sup>b</sup> The same expression (*śruteḥ*) is used in the Sarvānukramaṇī in stating that Viśvāmītra is optionally the author of RV. iii. 31 (see AB. vi. 18. 2); the Ārṣānukramaṇī (iii. 5) has the expression *yathā śrutiḥ* with regard to that hymn (cp. Śaḍgurusūśya, p. 106).

109. (viz.) with the sixth, the eighth, the fourth, and the tenth; the rest (*itarāḥ*) are the seer's. The two gods who are celebrated in the seventh stanza and in the sixth<sup>a</sup>

पञ्चाष्टम्या hf, षष्ठाष्टम्या dm<sup>1</sup>, षष्ठाष्टम्यां b, पञ्चाष्टम्यां k, पञ्चाष्टम्यां r.—चतुर्थ्यां च दशम्या hdm<sup>1</sup>f, चतुर्थ्यां च दशम्यां rbk.—The end of the *varga* is here marked by २० in m<sup>1</sup>, by २१ in hdf, not at all in bk.

<sup>a</sup> Indra and Savitṛ are mentioned in the sixth, and Indra in the seventh. The Sarvānukramaṇī says: *ṣaṣṭhisaptamyos to indrastutiḥ*.

22. RV. III. 31: an adoptive daughter. Viśvāmitra and Śakti.

110, 111. are to be recognized as incidental. In the last (hymn)<sup>a</sup> there is (a stanza)<sup>b</sup> addressed to Indra-Parvata. How one makes a daughter what is called an adoptive child (*putrikā*) or in that sense (*tathā*) impregnates her<sup>c</sup>, that is told in the (hymn) 'Teaching' (*śāsat* III 31)<sup>d</sup>. In the stanza 'Not' (*na* III. 31. 2) the giving of inheritance to a daughter is forbidden<sup>e</sup>.

ज्ञेयीं स्त्रीं<sup>o</sup> hdx, ज्ञेये चै<sup>o</sup> b, ज्ञयादि<sup>o</sup> fk — नाम  $fk r^2 r^5 r^7$ , तामु<sup>b</sup> b, चारी  $hdm^1 r$  — 111  
तस्या  $hm^1 r$ , तस्या  $bfk$  — रेतो वा  $hdm^1 r$ , रेतोधा  $bfr^5 r^7$ , रेतोद्या  $k$  — तच्छासदिति  
 $hm^1 r$ , तत्सासदिति  $b$ , तच्छासदिति  $f$  — प्रतिबिध्यते  $hm^1 r$ , प्रतिदिधति  $fk$ , प्रतिदिचति  $b$

<sup>a</sup> That is, of the series of twenty-three (above, 105), viz III 53 <sup>b</sup> That is, III 53 r <sup>c</sup> *Śikṣānti reto* is meant for the equivalent of *śekam rñjan* in RV III 31 r<sup>o</sup>  
<sup>d</sup> RV III 31 r is commented on by Yāska, Nirukta III 4, cp Sayana on RV. III 31. r, 2, see Geldner, *Vedische Studien*, III, pp 34. 35 <sup>e</sup> RV III. 31. 2 is commented on by Yaska, Nirukta III 6

112 And (the seer) says that her son (who is) younger (than she) is a brother like an eldest (brother)<sup>a</sup>.

At a great sacrifice of Sudās, by Śakti<sup>b</sup> Gāthi's<sup>c</sup> son (Viśvāmitra)<sup>d</sup>

तस्याद्याह B, तस्याद्यिव A — सुतम्<sup>m</sup>, सुतम् the rest — शक्तिना  $hm^1 r^1 r^2 r^4 r^6$ ,  
दक्षिणा r, दक्षिणा  $bfk$  — गाथि<sup>o</sup>  $hdm^1$ , गाथि<sup>o</sup>  $bfr$

<sup>a</sup> That is, he inherits property from his grandfather through his mother, just as much as if he had been an eldest brother of the latter. I take *jyestham* to be = *jyestham* (*bhṛātaram*) etc. <sup>b</sup> Son of Vasiṣṭha <sup>c</sup> The form Gāthi (not Gāthi) is supported by the AB and Sarvānukramanī, introduction to Mandala III <sup>d</sup> 112<sup>o</sup> d-116<sup>o</sup> are quoted by Śaḍguruṅsiya on RV III 53, the first two lines, however, only in an adapted form; cp *Indische Studien*, I 119 f; Muir, *Sanskrit Texts*, I 343.

113, 114. was forcibly deprived of consciousness. He sank down unconscious. But to him the Jamadagnis<sup>a</sup> gave Speech called Sasarparī, daughter of Brahmā or of the Sun<sup>b</sup>, having brought her from the dwelling of the Sun. Then that Speech dispelled the Kuśikas'<sup>c</sup> loss of intelligence (*a-matim*)<sup>d</sup>.

निगृहीतम्  $hm^1 r$ , गृहीताद्य  $bfk$ , गृहीता  $r^2 r^5 r^7$  — यनाद्येतः  $hm^1 r$ , यनाद्येतः  $b$ , यनाद्येतः  $fk$ , यञ्जसाद्येतः  $r^2 r^5 r^7$  — यद्योद्द्  $hm^1 r$ , यद्योद्द्  $bfk$  — तथै  $bfr$ , तथै  $k$ , तस्या

h<sup>1</sup>r<sup>1</sup>r<sup>4</sup>.—ब्राह्मीं तु hm<sup>1</sup>rs, ब्राह्मीं च bfk.—113<sup>ed</sup> and 114 are quoted by Sūyāna on RV. iii. 53. 15 (112<sup>ed</sup> and 113<sup>ab</sup> being paraphrased by him as well as Ṣaḍguruśiṣya).—114. सूर्यचयादिहाहृत्य Am<sup>1</sup>, चयादिहाहृत्य b, चयादिहावृत्य fk, चयादिहागत्य r, सूर्य-  
चेरमन आहृत्य ṣ.—ददुखे hm<sup>1</sup>r, तां ददुर् r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, ददुर्वे ṣ, ददुर् fk, ददु b.—अमतिं  
तामपाहृत्य hm<sup>1</sup>r, अमतिं तामपाजुदत् ṣ, अमतिं तामपावत् b, अमतिर्यामचावयत् f:—  
The end of the *varga* is here marked by २२ in hdbfk, not in m<sup>1</sup>.

<sup>a</sup> Cp. RV. iii. 53. 15, 16.

<sup>b</sup> Sasarparī is called *sūryasya duhitā* in RV. iii. 53. 15.

<sup>c</sup> That is, the other Kuśikas, as well as Viśvāmītra, had been rendered unconscious by Śakti.

<sup>d</sup> The word occurs in RV. iii. 53. 15 (*sasarparīr amatīm dādhamānā*).

### 23. Viśvāmītra and Vāc Sasarparī. Spells against the Vasiṣṭhas.

115. And in the (stanza) 'Hither' (*upa*: iii. 53. 11) Viśvāmītra restored the Kuśikas to consciousness (*anubodhayat*). And gladdened at heart by receiving Speech he paid homage to those seers (the Jamadagnis),

उपेति चाखां m<sup>1</sup>r<sup>1</sup>r<sup>4</sup>, उपेति चाखा b, उपेति चाखां hd, उपेति चाखा f, उपेत्य  
चाखां r, उपेत्य वाचं r<sup>b</sup>, उपेति (the fuller *prātika*) ṣ.—बुबोधयत् hm<sup>1</sup>r, न्वबोधयत् ṣ,  
न्वचेतियत् b, त्वचेत् fk: the latter two readings probably stand for न्वचेतयत्, = RV. iii.  
53. 11 contains the form चेतयन्म. I have corrected बुबोधयत् to बुबोधयत्, as the  
syllable बु could only be accounted for by बु (not न्व), and unaugmented forms are not  
uncommon in the BD. (e.g. above, 113, *avasīdat*).—दृष्टात्मा hm<sup>1</sup>rs, प्रतिष्टात्मा b, प्रति-  
ष्टात्मा fk.—तामृषीन्मपूजयत् hm<sup>1</sup>r bfk, तामृषीन्मचेतयत् r<sup>6</sup>r<sup>7</sup>, जमदृषीन्पूजयत् ṣ.

116. himself praising Speech with the two stanzas 'Sasarparī' (*sasarparīh*: iii. 53. 15, 16). (With the stanzas) 'Strong' (*sthīra*: iii. 53. 17–20) (he praised) the parts of the cart and the oxen, as he started for home.

116<sup>ab</sup> comes before 115<sup>ed</sup> in bfk.—मदुहृष्ट bfk<sup>b</sup>, मदुहं च hm<sup>1</sup>r (RV. iii. 53. 18 has अन्कुत्सु): though all the MSS. have दु, consistency requires कु in the text.—  
गृहान्मज्जन् hm<sup>1</sup>r, गृहान्मज्जन् b, गृहान्मज्जन् f.—After 116<sup>ed</sup> bfk m<sup>1</sup>r (not h<sup>1</sup>r<sup>1</sup>r<sup>3</sup>r<sup>4</sup>) add  
the line:

अनसोऽङ्गानि चोत्पाप्यानङ्गाही गृहात्मनी ।

117. And then going home he deposited (them<sup>a</sup> there) in person (*svasarireṇa*).

But the four stanzas which follow (iii 53. 21-24) are traditionally held to be hostile to the Vasisthas<sup>b</sup>

ततश्च b f k r, तन्वद्य h d m<sup>1</sup> — स्वशरीरेण b f k, स्वशरीर च r, स्वां शरीर च b d m<sup>1</sup>. — आकृष्यरीददे m<sup>1</sup>, आकृष्यरीददे h d (= गकृष्यरीददे), स स्वयमाप ह r, स समाप ह b, स समाप ह f — The following line is added in B after 117<sup>ab</sup>

रथ च स्वशरीरेण<sup>1</sup> गृहान्गकृष्यरीददे<sup>3</sup> ।

<sup>1</sup> f k m<sup>1</sup> r, शरीर च b    <sup>2</sup> b r, आकृ f m<sup>1</sup>, अकृ k    <sup>3</sup> b m<sup>1</sup> f k, पराददे r. This line and that which appears in B after 116<sup>ed</sup> seem to be corruptions of the lines which they respectively follow, and which are common to A and B. In m<sup>1</sup>, 116<sup>ed</sup> and 117<sup>ab</sup> appear as follows (117<sup>ab</sup> thus having three forms in this MS)

स्विरावित्यनसोऽंगान्यनदुह च त्र गृहान्गवन्न ९६ ।

तन्वद्य स्वा शरीर च गृहानाकृष्यरीददे

अनसोऽंगानि चोत्याप्यानङ्गाही गृहात्मनी ९७ ।

ततश्च स्वशरीरेण गृहान्त स्वयमाप ह

रथ च स्वशरीरेण गृहानाकृ चरीददे ९८ ।

— द्वेपिष्यः स्रुताः h m<sup>1</sup> r<sup>1</sup> r<sup>2</sup> r<sup>3</sup> r<sup>4</sup> r<sup>5</sup> (l), द्वेपिषीर्विदुः r, द्वेपिषी विदुः f b, द्वेपिषी विधिः k

\* That is, the cart, its parts, and the oxen. Cp RV III. 53. 20 *ā gṛhebhyañ . ā vimocanati*, 'until we reach home and unyoke'    <sup>b</sup> On 117<sup>ed</sup>-119 cp Indische Studien, I. 120, Muir, Sanskrit Texts, I, p. 344, Roth, Zur Literatur, pp. 107, 108, Sāyana on RV III. 53. 21, Śaḍgurusāya (p. 108), who quotes Rgvidhāna II. 4. 2, Max Müller, RV.<sup>2</sup> vol. II, p. 23

118 They were pronounced by Viśvāmitra, they are traditionally held to be 'imprecations' (*abhisāpa*) They are pronounced to be hostile to enemies<sup>a</sup> and magical (*abhicāra*) incantations

ताः प्रोक्ता b f k, तु प्रोक्ता r<sup>1</sup> r<sup>2</sup> r<sup>3</sup> r<sup>4</sup> r<sup>5</sup> r<sup>6</sup>, याः प्रोक्ता h m<sup>1</sup> r (cp Sarvānukramāni अभिशपास्ताः) — The reading of 118<sup>ed</sup> in the text is that of B, instead of it A has द्विद्वेपिष्यः स्रुता विद्यादमिचारियु शब्दन्ति. — द्विद्वेपिष्यः f, द्वेद्वेपिष्यः b, विद्वेपिष्यः h d m<sup>1</sup>, विद्वेपिष्यः r<sup>1</sup> r<sup>2</sup> r<sup>3</sup> r<sup>4</sup> r<sup>5</sup>. — विद्या विद्यामिचारिकाः b, विद्या विद्यामिचारिः f. — The end of the *arga* is here marked by २३ in h d b f k.

<sup>a</sup> Cp Rgvidhāna I. 19. 4, I. 20. 1

24. RV. III. 53. 21-24. Deities of RV. III. 54-60.

119. The Vasisthas will not listen to them. This is the unanimous opinion of their authorities (*ācārya*)<sup>a</sup>. great guilt arises from repeating or listening (to them)<sup>b</sup>;

ता न hm<sup>1</sup>r, तु न b, सु न fk.—महा<sup>o</sup> ḥdm<sup>1</sup>fk, महान् br.—दोषश्च आयते hd, दोषः प्रजायते bfr.—119<sup>cd</sup> is omitted in r<sup>1</sup>r<sup>d</sup>.

<sup>a</sup> That is, the authorities among the Vasiṣṭhas are unanimous on the injurious effect of these stanzas on the Vasiṣṭhas. The word *ācāryaka* is quoted only in the sense of 'the position of a teacher'; here it must have some such sense as 'body of teachers.' <sup>b</sup> That is, on the part of Vasiṣṭhas.

120. By repeating or hearing (them) one's head is broken into a hundred fragments; the children of those (who do so) perish: therefore one should not repeat them <sup>a</sup>.

कीर्त्तिनेन hbrs, कीर्त्तिसेन m<sup>1</sup>, कीर्त्तनेन fk.—श्रुतेन bfrs, श्रुतेन hdm<sup>1</sup>, corrected on margin to श्रुतेन in h.

<sup>a</sup> This śloka is quoted by Śaṅguruśiṣya to show why the Vasiṣṭhas do not listen to these stanzas. Roth, *Zur Litteratur*, p. 108, cites the śloka; cp. Max Müller, *RV.*<sup>2</sup> vol. II, p. 23.

121. The seer praised the All-gods with the four (hymns) 'To him' (*īmam*: iii. 54-57).

B He praised them all with his whole soul, thinking of the highest Ābode,

121<sup>cd</sup> is found in B and m<sup>1</sup> only.

B 122. while he uttered 'Great is that unique mysterious power of the gods' (<sup>a</sup> *devānām asuratvaṃ tad ekaṃ mahat*)<sup>b</sup>.

The Aśvins, Mitra, the Ṛbhus are (the respective deities of) 'The milch-cow' (*dhenuḥ*: iii. 58), 'Mitra' (*mitraḥ*: iii. 59), and 'Here, here, of you' (*iheha vaḥ*: iii. 60).

<sup>a</sup> That is, the refrain of iii. 55 slightly altered (*mahat devānām asuratvaṃ ekaṃ*). <sup>b</sup> 122<sup>ab</sup> is found in B and m<sup>1</sup> only. This and the preceding line may very well be later additions as they contain no new statement. If we deduct them, as well as 123<sup>ab</sup> (A) and 124<sup>ab</sup>, the two *vargas*, 24, 25, have only five and a half ślokas. They may thus originally have formed one *varga* only.

A 123. (The stanza) addressed to Mitra, 'To Mitra five' (*mitrāya pañca*: iii. 59. 8)<sup>a</sup>, should be recognized as addressed to the All-gods<sup>b</sup>.

But the last triplet here in the hymn to the Ṛbhus (iii. 60. 5-7) is addressed to Indra and the Ṛbhus.

स्वधर्मवे in all MSS and r—मूक्त उत्तमः hd, मूक्त उत्तम b, मूक्त उत्तमे fk, मूक्तः स उत्तमः r—The end of the *varga* is marked by २४ here (after उत्तमः) in h (२५ in d), but in m<sup>1</sup>bfk at the end of the next line (after पञ्चमात्), where the number of the śloka is also given by m<sup>1</sup> as ५ (=६०५).

\* The All gods are mentioned in it *sa devān vishvan bhūhanti*. There is no reference to this statement in the Sarvānukramanī <sup>b</sup> १२३<sup>ab</sup> is found in hdm<sup>1</sup>r only, being omitted in bkr<sup>2</sup>r<sup>5</sup>

### 25. Deities of RV. iii. 61, 62.

B 124. In the preceding couplet (iii 60. 3, 4) Indra is incidental. After 'O Usas, with strength' (*uso vājena* iii. 61) the fifth<sup>a</sup> (hymn), which is addressed to Dawn, there follow in the final (hymn. iii 62) six triplets addressed to separate deities the first (1-3) is addressed to Indra-Varuna, and the following one (4-6) to Brhaspati :

१२४<sup>ab</sup> is found in bfk m<sup>1</sup>r, but is omitted in hdr<sup>1</sup>r<sup>4</sup>r<sup>7</sup> (?)—पूर्वे बुधे b, पूर्वदृषे f—पञ्चमात् r, पचमात् m<sup>2</sup>, पञ्चगात् bfk—श्रीपसाद् b, श्रीपसाद् m<sup>1</sup>, श्रीपत्याद् hd, उपासा fk, उपसाद् r (Sarvānukramanī on RV iii 61 उपसम्)—उत्तरास्त्यन्ते पद् पृथग्देवता-सृचाः Am<sup>1</sup>r<sup>2</sup> (ःताः सृताः m<sup>1</sup>), उत्तर यद्युग्देवता चाः b, उत्तर पद्भिर् यं—ग्देवता—च fk, उत्तरे पद्भिः सृता अग्देवता तृचैः r—तथा परः hdm<sup>1</sup>r<sup>3</sup>, ततः परः r, तदुत्तरः r<sup>5</sup>, (वाहस्य) उत्तरः bfk

\* This must mean the fifth hymn of the group iii. 57-62, the seer of which is Viśvāmitra, while the seer of the preceding three (54-56) = Prajīpati Viśvāmitra or Vācya. It could not mean 'the fifth hymn to Usas,' as iii. 61 is the sixth hymn in the RV. addressed to that deity

125. and (then come three respectively) addressed to Pūṣan (7-9), Savitr (10-12), Soma (13-15), while the last (16-18) is addressed to Mitra-Varuna. And with that (final triplet) Jamadagni<sup>a</sup> praised the two gods who delight in law (*rtāvrdhau*)<sup>b</sup>.

मित्रावरुण उत्तमः Lm<sup>1</sup>r, पञ्चामत्यसु यद्युचः bfk r<sup>5</sup>r<sup>7</sup>.—\*विश्व A, \*विश्व B.—The end of the *varga* is here marked by २५ in bf, not in hdk.

\* According to the Ārānukramanī, followed by the Sarvānukramanī, Jamadagni is the alternative seer of this triplet. <sup>b</sup> This epithet of Mitra-Varuna occurs in RV. iii. 62 18 as *rtāvrdhau*

## Māṇḍala iv.

## 26. Deities of RV. iv. 1-15.

126. He (Vāmadeva) for whom, when he cooked the entrails of a dog for the sake of honouring the Gods, the Seers, and the Fathers, the Vṛtra-slayer (Indra), in the form of an eagle, brought the mead<sup>a</sup>,

पपाचान्वाणि यक्षुनः Am<sup>1</sup>, च आन्वाख्यपचक्षुनः Bn.—यस्य वै hm<sup>1</sup>r, यस्य च r<sup>2</sup>r<sup>5</sup>r<sup>1</sup>n, यस्य च b, यस्य च fk.—०ण आहरद् n, ०ण अहरद् r, ०ण अहरन् m<sup>1</sup>, ०ण हरद् fk, ०ण चाहरद् r<sup>2</sup>r<sup>5</sup>r<sup>1</sup>, ०णाहरद् hb.

<sup>a</sup> Cp. RV. iv. 18. 13: *śuna āntrāṇi pece . . . adha me śyeno madhu ā jabhāra*. Cp. Manu x. 106; Sieg, Sagenstoffe, p. 79.—126 is quoted by the Nītimatījāī on RV. iv. 18. 13.

127. that seer, descendant of Gotama, praised Agni with fifteen hymns (beginning) 'Thee' (*tvām*: iv. 1-15), and Indra with the following sixteen, 'Hither' (*ā*: iv. 16-32)<sup>a</sup>.

सूक्तैरेति तु hr<sup>2</sup>r<sup>4</sup>m<sup>1</sup>b, सूक्तैरेति च r<sup>5</sup>r<sup>1</sup>, सप्तैरेति च b, तप्तैरेति च fk, सूक्तैरेतैश्च r.

<sup>a</sup> The series, being interrupted by iv. 27 (*śyenastuti*, below, 136), extends to 32; cp. above, iv. 105, and below, v. 12, 105.—126 and 127 are translated by Sieg, Sagenstoffe, pp. 78, 79.

128. In the three<sup>a</sup> (stanzas) 'As such, thy brother' (*sa bhṛātaram*: iv. 1. 2-4) Agni is incidental (*nipātabhāḥ*); others say that (the seer) praises the incidental (*nipātin*) Agni together with Varuṇa<sup>b</sup>.

०सौत्वाङ्ग् bfk, ०सौति चाङ्ग् r, ०सौतीत्वाङ्ग् hd, ०सौति त्वाङ्ग् m<sup>1</sup>.—अन्ये निपातिनम् m<sup>1</sup>br, अन्ये निपातिनम् hd, अन्ये निपातनं f, अपे निपातने k.

<sup>a</sup> This must be an old mistake for *catasṛṣu* (often confused in MSS. with *ca tisṛṣu*), as the vocative *agne* occurs in all the four stanzas (iv. 1. 2-5), and the Sarvānukramapī has *upādyaś catasraḥ*. <sup>b</sup> Hence the statement of the Sarvānukramapī that Agni alone or Agni and Varuṇa are the deities of iv. 1. 2-5.

129. Some (say) that the two hymns 'Agni, upon' (*praty agniḥ*: iv. 13, 14) are addressed to the divinities mentioned by their characteristic names (*lingoktadarivata*)<sup>a</sup>. But with the two (stanzas) 'He noted' (*bodhat*: iv. 15. 7, 8) the seer praises Somaka only.

प्रत्यपिरेव तु hm<sup>1</sup>r, प्रत्यपिरित्युते b, प्रत्यपिरित्युभि r<sup>5</sup>, प्रत्यपिरुच्यते fk — After 129<sup>ab</sup> bfk have the following corrupt śloka.

उत्तमामुपसं देवी मध्यमं पुनरुत्तमम् ।

पृथक् च सह च सौति कर्मणो तत्प्रवल्हितम् ॥

—सोमकमेव तु hm<sup>1</sup>r, सोमकमुपतिम् br<sup>5</sup>r<sup>7</sup>, उपतिः fk.—The end of the *carga* is here marked by र्द in hbfkm<sup>1</sup>.

\* Cp Sarvānukramāni: *Ugoktadarvataṅ to eke*.

27. RV. iv. 18-30. Indra's birth and fight with Vāmadeva.

130. And with a view to (long) life for him the Āsvin are praised with the two following (stanzas: iv. 15. 9, 10) Her unborn child (*garbham*) who said, 'I will not be born in the straightforward way (*aijyasā*)'<sup>a</sup>,

चायुषोऽर्थाय Bhm<sup>2</sup>, चायुरर्थाय r — अजसा न जनिये हं hm<sup>1</sup>b, अजसा न जनिये ह f, अजसा नु जनियेऽह r, जनियाम r<sup>1</sup>r<sup>4</sup>r<sup>5</sup>, जनियाम् r<sup>2</sup>.—पुवार्यं hrfk, पुवाण b, पुवाणा m<sup>1</sup>.—गर्भमेव Am<sup>1</sup>r<sup>2</sup>n, गर्भ एव kr, गर्भमेव b, गर्भमेव f — तु Ar<sup>2</sup>, तम् bkn

\* Cp RV iv. 18 2 *nāham ato nīr aya durgahattat* On 130-132 cp. Sieg, *Sagenstoffe*, p. 179 f, cp also Pischel, *Vedische Studien*, II, pp. 42-44. The Nītumājarī on RV iv. 18 13 quotes 130<sup>ad</sup> and 131<sup>ab</sup>

131. (that is), her son Indra, Aditi, anxious for her own welfare, admonished (*anvāsāt*)<sup>a</sup>. But he (Indra), as soon as born, challenged the seer to fight.

अन्वगाद् r<sup>2</sup>r<sup>2</sup>, अन्वज्याद् bfk, अन्वगात् r, अन्वगात् hdm<sup>1</sup>, अन्वगाद् n — जातमाचो hm<sup>1</sup>b, जातमाचम् r<sup>1</sup>r<sup>2</sup>r<sup>3</sup>r<sup>4</sup>r<sup>5</sup>, जातचो fk — जुहाव तु hm<sup>1</sup>, जुहाव तम् bfr.

\* That is, in RV. iv 18 2 *mā rātara amayā pattare kah* Dr. Sieg, *Sagenstoffe*, p. 80, line 1, and 82, note <sup>4</sup>, would read *anvāsāt* in the sense of 'yielded' (*nachgeben*); but this would be like using the German 'sie ging ihm nach' in the same sense.

132. Vāmadeva, engaging him, after he (Indra) had thus done violence to himself (the seer)<sup>a</sup>, for ten days and nights, vanquished him with might.

योधयन् hm<sup>1</sup>r, योधयेत् r<sup>1</sup>r<sup>4</sup>r<sup>5</sup>r<sup>2</sup>(l), याधयन् fk, याधयन् b — रात्रीय r, रात्राय f, रात्रिय m<sup>1</sup>, रात्र्या च bk, रात्र्यय A.

\* That is, after violence had thus been done to him by Indra = *indrena batākṛtaḥ*

133. Gautama, selling<sup>a</sup> him in the assembly of seers in the (stanza) 'Who this' (*ka imam* iv. 24. 10), himself for that



purpose (*tena*)<sup>b</sup> praised (him with the stanza), 'None, O Indra' (*nakir indra*: iv. 30. 1);

स्वयं तेना<sup>०</sup> hm<sup>1</sup>r<sup>3</sup>, स्वयमेवा<sup>०</sup> kr<sup>5</sup>r<sup>7</sup>, स्वयमेव (व्यभि<sup>०</sup>) f, स्वयमेव<sup>०</sup> b, स्वयमेवा<sup>०</sup> r.

<sup>a</sup> Cp. Sāyaṇa on RV. iv. 24. 9; Sieg, Sagenstoffe, pp. 90-96. <sup>b</sup> I take *tena* to refer to *vikrīṇan*; Dr. Sieg, however (who translates 132-134), Sagenstoffe, p. 95, takes it with the *pratika* of iv. 30, = *tena sūktena*, 'with the whole hymn iv. 30'; against this is the fact that the hymn as a whole has already been mentioned (127) as one in praise of Indra, that the author in the present passage otherwise refers to single stanzas, and that it is contrary to the style of the BD. to refer with *tena* to a following *pratika* instead of saying *nakir indrety anena* or *etena*.

134. and in the (stanza) 'What! then art thou' (*kim ād utāsi*: iv. 30. 7) he halfway (*ardhe*)<sup>a</sup> dispelled his wrath. Then the seer his (Indra's) form and heroic deeds, his valiant exploits,

मनुमधे<sup>०</sup> Am<sup>1</sup>, मनुमधे b fkr<sup>2</sup>, मनुं मध्ये r.—धैर्यकार्याणि hm<sup>1</sup>r, वीर्यकार्याणि fbk, धैर्याद्याण्याणि r<sup>1</sup>, धैर्याद्यद्याण्याणि r<sup>4</sup>r<sup>6</sup>.—तान्वृषिः hm<sup>1</sup>r, तान्वृषिः b fkr<sup>5</sup>, चारिषु r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—The end of the *varga* is here marked by २<sup>७</sup> in hm<sup>1</sup>b, not in k.

<sup>a</sup> The reading *madhye* is probably an explanation of *ardhe*.

135. and his various deeds proclaimed to Aditi. 'I' (*aham*: iv. 26) is self-praise in a triplet: for there is praise (in it) as if of him (Indra)<sup>a</sup>.

संस्तवस्व hdm<sup>1</sup>r<sup>3</sup>, \*संस्तवस्व b fkr<sup>2</sup>r<sup>6</sup>.—सुतिरिवास्व हि r<sup>5</sup>r<sup>7</sup>, सुतिर्द्धतस्व हि hdr, सुतिचिवस्व हि b, सुतिविसस्व हि fkr<sup>2</sup>.

<sup>a</sup> That is, the seer praises himself as if he were Indra; cp. *Sarvānukramapī*: *indram ivātmānam rāte tuśūvendro vātmānam*. Cp. Geldner, *Vedische Studien*, iii, p. 160, note <sup>3</sup>, and Sieg, *Sagenstoffe*, pp. 87 and 95, note <sup>3</sup>.

136. With the following nine stanzas (beginning) 'Before all birds this' (*pra su ṣa vibhyaḥ*: iv. 26. 4-7; 27. 1-5) there is praise of the eagle. In the hymn of five stanzas 'Thee' (*tvā*: iv. 28) Indra is praised together with Soma.

त्विति br, त्वेन m<sup>1</sup>, त्वेव hr<sup>1</sup>r<sup>4</sup>, त्वे f k.—सोमेनेन्द्रः सुतः सह bkr, सोमेनेद्रः सुतः सह f, सोमेन्द्रो च सुतः सह hdr<sup>3</sup>, सोमेन्द्रो च सह सुतो m<sup>1</sup>, सोमेन्द्रः संसुतः सह r<sup>1</sup>r<sup>4</sup>.

137, 138. Krauṣṭuki regards this praise to be chiefly addressed to Soma; while with the triplet 'Even of the Sky' (*divas cid*: iv. 30. 6-11) the teacher Śākāṭyana considered the middle Dawn

to be praised with Indra And in the stanza here 'Good wealth' (*vāmam* IV 30 24) Bhaga, Pūsan, and Aryaman are praised

सोमप्रधानाम्<sup>br</sup>, \*प्रधानम्<sup>Am<sup>1</sup>fk<sup>2</sup></sup>—क्रौष्टुकिर्<sup>hd</sup> क्रौष्टुकिर्<sup>fk<sup>1</sup>m<sup>1</sup>r</sup>, क्रौष्टुक<sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup></sup>,  
क्रौष्टुकः<sup>b</sup>—चेतेन<sup>Am<sup>1</sup></sup> चानेन<sup>fbr</sup>, चान्येन<sup>k</sup>—वृषेनेष्ट्रेण<sup>संजुताम्<sup>hm<sup>1</sup>bfkr</sup></sup>, ते वृषेने-  
ष्ट्रे<sup>संजुता<sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup></sup></sup>

138 मेने आचार्यः<sup>bfk</sup>, मेने आ<sup>r<sup>2</sup>r<sup>6</sup>r<sup>7</sup></sup>, मेने त्वाचार्यः<sup>hm<sup>1</sup>r</sup>—वाममृचि<sup>सुतायाच</sup>  
<sup>hd</sup> वाममित्यृक्सुतायाच<sup>r</sup> वाममित्यृचि संजुता<sup>B</sup>—मनः<sup>hd</sup>, मनः<sup>b</sup>, नमः<sup>k</sup> नमः<sup>f</sup>

B 130 Pūsan is (here) called 'Karūlatin'<sup>a</sup> according to a Vedic text (*śruti*)<sup>b</sup> he is 'toothless' Āśvalāyana says that (the stanza) 'Of us most excellent' (*asmākam uttamam* IV 31 15) praises the Sun<sup>c</sup>

कुरुतीति<sup>fk<sup>1</sup>r</sup> कसूतीति<sup>b</sup>—स्त्रीतीत्याहा<sup>r</sup>, स्त्रीतीद्याहा<sup>b</sup> स्त्रीताद्याहा<sup>f</sup>,  
स्त्रीतीसाहा<sup>m</sup>—Thus sloka (139) is not found in A.—<sup>m<sup>1</sup></sup> omits 138<sup>od</sup> as well as 139  
probably owing to 138<sup>ab</sup> and 139<sup>cd</sup> ending similarly (याकट)ायनः and (यल)ायनः—  
The end of the *varga* is here marked by र्च in bf, after याकटायनः (138<sup>ab</sup>) in m<sup>1</sup>,  
after 138<sup>cd</sup> in hd, not at all in k

<sup>a</sup> The word occurs in RV IV 30 24, which is commented on by Yaska, Nirukta VI  
30, 31, cp Roth, Erläuterungen, pp 96 97 <sup>b</sup> That is, SB I 7 4<sup>7</sup>, quoted by Yaska,  
Nirukta VI 31 <sup>c</sup> There is no reference to this statement in the Sarvanukraman!

### 29 The steeds of the various gods.

140 The horses of Indra are Bays (*hari*), the horses of Agni are Ruddy ones (*rohini*); those of Sūrya are Fallows (*hari*), and those of Vāyu Teams (*niyut*)<sup>a</sup>

हरयो ह्यथा<sup>hm<sup>1</sup>rb</sup>, हरया ह्यथा<sup>f</sup>, हरयाद्यथा<sup>k</sup>—अपेरचासु<sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>bfkr<sup>2</sup>r<sup>5</sup></sup>,  
अथसु<sup>h<sup>1</sup>dr</sup>, अथस्य<sup>m<sup>1</sup></sup> (cp द्वारस्य in v r on 1 107)—हरितक्षि<sup>hm<sup>1</sup>r</sup>, हरितः<sup>प्रोक्ता<sup>B</sup></sup>

<sup>a</sup> This and the following two slokas closely follow Naighanṭuka 1 15

141. The Ass<sup>a</sup> is associated (*sahita*) with the Aśvins, and Goats are the steeds (*vajin*) of Pūsan, but Dappled mares (*prsatī*) are the horses of the Maruts, while ruddy (*aruni*) Cows are those of the Dawns

रासमो<sup>fk<sup>2</sup>r<sup>6</sup>r<sup>7</sup>m<sup>1</sup></sup>, रासमो<sup>h<sup>1</sup>dr<sup>2</sup></sup>, रासमा<sup>br</sup> (the Naighanṭuka has रासमावश्विनो.,  
but the \*तो before इश्विन्याम् in all the MSS seems decisive in favour of रासमो) —  
सहितो<sup>h<sup>1</sup>dm<sup>1</sup>r<sup>2</sup></sup>, महितो<sup>fk</sup> मोहितो<sup>r<sup>2</sup>r<sup>6</sup>r<sup>7</sup></sup>, रोहितो<sup>br</sup> (this is an evident substitution in  
order to get a plural agreeing with रासमाः)—पुण्यस्य<sup>hm<sup>1</sup>r</sup>, पुण्यसु<sup>B</sup>—पृथयो<sup>br<sup>6</sup>r<sup>7</sup></sup>,

वृषयोत्या<sup>o</sup> f, वृषयोत्या<sup>o</sup> k, वृषतो hm<sup>1</sup>r.—तथोपसाम B, तथोपसः hdm<sup>1</sup>r (अरुणो गाव उपसाम Naighaṅṭuka).

<sup>a</sup> Cp. my 'Vedic Mythology,' p. 50.

142. The steeds of Savitr are Duns (*śyāvāh*); the Multiform (*viśvarūpā*)<sup>a</sup> is (the steed) of Bṛhaspati. Now these too are praised with (their) deities, otherwise<sup>b</sup> but seldom.

श्यावा hm<sup>1</sup>rf, श्यामा r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, श्यावा bk.—देवतामिषु hm<sup>1</sup>r, देवतामिषु B.—सूयन्तेऽप्यल्पशो hm<sup>1</sup>r<sup>3</sup>, सूयन्तेऽप्यते r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, सूयते खल्यशो br (°यन्ते r), सूयतस्त्वल्पशो f.

<sup>a</sup> Conceived as a cow; cp. above, iii. 85, 86 (the nectar-yielding cow of Bṛhaspati).

<sup>b</sup> That is, when mentioned alone, without being associated with the gods.

143. (The god) whose weapon and vehicle appear here in a laudation should be recognized as the one praised; for that (god) is in many ways the soul (*ātman*) of it<sup>a</sup>.

तमेव तु br, तमेव न hd, तमेव (no तु) fk.—विद्यात्सखा<sup>o</sup> hm<sup>1</sup>r, विद्यात्सखा<sup>o</sup> b, विद्यात्सखा<sup>o</sup> fk.

<sup>a</sup> That is, manifests himself in the weapon or vehicle; cp. above, i. 73, 74.

144. 'Two small girls' (*kanīnakā*: iv. 32. 23, 24), the remainder of the hymn<sup>a</sup>, is here called a praise of the two Bays (of Indra)<sup>b</sup>. And the four (words) after it<sup>c</sup>, (viz.) *vidradhe* (and the rest) are to be recognized as liable to phonetic combination (*apragṛhyānī*)<sup>d</sup>.

हयो<sup>o</sup> b, हयोः r, हयो fk, धर्धश hm<sup>1</sup>r<sup>3</sup>, धर्धस r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—इहोच्यते bkr, उच्यते hm<sup>1</sup>.—चत्वार्यतस्र वि<sup>o</sup> hr, चत्वारि परमा bkr<sup>2</sup>r<sup>6</sup>r<sup>7</sup>.—°ज्ञेयान्यप्र<sup>o</sup> hrfk, °ज्ञेयान्याप्र<sup>o</sup> b, °त्रेयान्याप्र<sup>o</sup> r<sup>2</sup>r<sup>6</sup>r<sup>7</sup>.—विद्रुधे hdm<sup>1</sup>, विद्रुधेः r, विद्रुचिः b, विद्रुचिः f, विद्रुचिः k.—The last pāda is repeated in fk as follows: °न्यप्रगृह्यानि विद्रुचिः (विद्रुचिः k) ॥ न्या प्रतिगृह्यानि विः ॥—The end of the *varga* is here marked by ३९ in hm<sup>1</sup>bf, and by ३९ in k.

<sup>a</sup> That is, the hymn which as a whole has already been stated (above, 127) to be an Indra hymn, and of which these are the last two stanzas.

<sup>b</sup> Cp. Nirukta iv. 15: *śvayajī saṅgastavah*, and Sarvānukramāṇi: *antyābhyām indrāśvau stutau*. The list of the steeds of the gods given in 140–142 is by way of introduction to the statement about iv. 32. 23, 24.

<sup>c</sup> *Ataḥ*, that is, after the word *kanīnakā* in the text of iv. 32. 23. <sup>d</sup> That is, the four words *vidradhe nava drupade arbhake* are to be taken not as duals, but as locatives singular, in agreement with the Pada text and Śākapūṇi's opinion stated by Yāska in Nirukta iv. 15 (on RV. iv. 32. 23): *kanyayor adhiṣṭhānapravacanāni saptamyā ekavacanānī śākapūṇiḥ*. Cp. *Vedische Studien*, iii, p. 88, note <sup>2</sup>; Oldenberg, *Prolegomena*, p. 532 (middle). Owing to the corrupt readings of b in BD. iv. 144, Meyer, *Ṛgvidhāna*, p. xxvi, was erroneously led to suspect the existence of a khila after RV. iv. 32.

## 1. Deities of RV. iv. 33-52.

1. (With) 'Forth' (*pra*· iv. 33. 1) begins a group of five hymns addressed to the Rbhus (iv. 33-37). Following that are three (hymns) addressed to Dadhikrā (iv. 38-40); but the stanza which is at the head of the hymns addressed to Dadhikrā (iv. 38. 1) praises Heaven and Earth.

दाधिकाया hdb, दधिकाया r<sup>2</sup>r<sup>5</sup>, दाधिकाव्या m<sup>1</sup>r, दाधिकाव्या f, दाधिकाव्य k, दधिकाव्यां r<sup>2</sup>—मुखे तु या hm<sup>1</sup>r<sup>2</sup>r, (०याम) उतो हि वाम (pratīka of iv 38 1) br<sup>5</sup>, कुतो हि वाम fkr<sup>2</sup> The reading मुखे तु या (cp मुख्या III 37) seems to be favoured by the Sarvānukramanī: दाधिक हि वावापृथिव्यावा.

2. Then with indirect (*parolṣa*) expressions (*vāc*) and names of the three, Agni, Vāyu, Sūrya, are praised in the stanza, 'The Swan dwelling in light' (*hamsaḥ śuciṣat*: iv. 40-5). [140/5]

अमुतो dr, अमुता m<sup>1</sup>, अमुतोर् hb, अमुतोर् fk (the र् is doubtless due to that of the preceding परोक्षेर् and the following वाग्मिर्) — नाममिथ hd, नाममिक्षु br, नाममि m<sup>1</sup>, नाममृभि fk.—०यधि A, ०युचा B.

B 3. In the Aitareya (Brāhmana) 'The Swan' (*hamsaḥ*: iv. 40. 5) is prescribed as having Sūrya for its deity<sup>a</sup>. Now (there follow) two hymns addressed to Indra-Varuna (iv. 41, 42), then three (iv. 43-45) addressed to the Aśvins (beginning) 'Who?' (*kaḥ*: iv. 43. 1).

कृते hm<sup>1</sup>r, इन्द्रास् bfk, इन्द्रात् r<sup>5</sup> (this represents the pratīka of iv. 41. 1, इन्द्रा) — ०धिनानि कः r<sup>1</sup>r<sup>2</sup>r<sup>4</sup>r<sup>5</sup>br<sup>2</sup>, ०धिनानि च hdm<sup>1</sup>, ०धिनापिकः (1) r.—3<sup>d</sup> is omitted in fk.—3<sup>ab</sup>, though found in Bm<sup>1</sup> only, is probably original, as ॥ is supported by the statement of the Sarvānukramanī: अन्त्या शीरो. Without it the *varga* would have an odd line, with it the *varga* has six ślokas, like the first *varga* of the first and of the second *adhyaṅga*.

<sup>a</sup> In AB iv. 20 5 this stanza is connected with the sun (*hamsa*)

4. In the (hymns) 'The best' (*agram*: iv. 46. 1), 'O Vāyu' (*vāyo*. iv. 47. 1), 'Enjoy' (*vihī*: iv. 48. 1-5) seven stanzas are declared to be addressed to Vāyu; and nine are addressed to Indra-Vayu, (viz) 'Indra' (*indraḥ*: iv. 47. 2-4) being three, (and) 'With a hundred' (*śatena*: iv. 46 2-7) being six.

विहीत्विषु hdm<sup>1</sup>r, विहीत्वावाः b, विहीमांत्वा r<sup>5</sup>r<sup>7</sup>.—fkomit 4<sup>abc</sup>.—इन्द्रस Ab, इन्द्रस fk, ऐन्द्रस r.

5. 'This' (*idam*: iv. 49), addressed to the deities mentioned in it<sup>a</sup>, (and) the last couplet (10, 11) of 'He who has propped' (*yas tastambha*: iv. 50)—these eight stanzas<sup>b</sup> are traditionally held to be (in) praise of Indra-Bṛhaspati.

तस्तमोत्तमो b, तस्तमित्यंतमो m<sup>1</sup>, तस्तंभोत्तमो hdr<sup>3</sup> (°भो° r<sup>3</sup>), संभोत्तमो fk, तु सभोत्तमो r.

<sup>a</sup> That is, Indra and Bṛhaspati.

<sup>b</sup> That is, 49. 1-6 and 50. 10, 11.

6. That<sup>a</sup> hymn, however, is addressed to Bṛhaspati; the two next (beginning) 'That' (*idam*: iv. 51, 52) are addressed to Uṣas. In the triplet 'Surely that king'<sup>b</sup> (*sa id rājā*: iv. 50. 7-9) laudation of the function of the appointer of priests (*purodhātuh*) is expressed.

सूक्तं तु वाहस्यत्नम् hm<sup>1</sup>b, सुराक्तं सू वाहस्यम् f, सुराक्तं भू वाहस्यम् k, वाहस्यत्नं तु तत्सुत्तम् r.—In most of the MSS. the syllable तद् has dropped out after तु, partly perhaps owing to a misunderstanding of the following इदम्; in the reading of R the words have been transposed to normalise the metre (cp. above, iv. 102).—परि m<sup>1</sup>b f k r, परं h, परिं d.—पुरोधातुः br, पुरोधातु fk, पुरोधातु ह d, पुरोधातुः m<sup>1</sup>.—कर्मशंसा m<sup>1</sup>r, कर्मशंसा f, कर्मशंसा h.—The end of the *varga* is here marked by १ in h b f k, not in m<sup>1</sup>.

<sup>a</sup> That is, RV. iv. 50.

<sup>b</sup> Op. AB. viii. 24-26, especially 26. 2; also Śāyana,

introduction to RV. iv. 50. 7.

## 2. Deities of RV. iv. 53-58.

7. There are two hymns addressed to Savitr (beginning) 'That' (*tat*: iv. 53, 54); 'Who?' (*kaḥ*: iv. 55) is addressed to the All-gods, while that which follows (*viz.*) 'The mighty' (*mahī*: iv. 56) is addressed to Heaven and Earth. But (in the hymn) 'Of the field' (*kṣetrasya*: iv. 57) the (first) three (stanzas) are addressed to the Lord of the Field, while the next stanza, 'Prosperously the steers' (*śunaṃ vāhāḥ*: iv. 57. 4), has Śuna as its god.

परं तु यत् A, परं यत् m<sup>1</sup>, तत्परं च r, तद्यत्परं च b, चमुत्तरं च fk.—तिस्रः चैत्रपत्याः br, तिस्रः चैत्रपत्या fk, चैत्रपत्यञ्चसु hdm<sup>1</sup>r<sup>3</sup> (चै° r<sup>3</sup>): the reading of the Sarvānukramaṇī तिस्रः चैत्रपत्याः has decided me in favour of the reading adopted in the text (cp. above,

in 111) The तु which has dropped out after तिस्रस् (making the pāda one syllable short) I have restored from the reading तुचक्षु — शुनदेवी hm<sup>1</sup>r, शुनदेव br<sup>2</sup>r<sup>2</sup>r<sup>2</sup>, शुनं देव fk — वृगुत्तरा m<sup>1</sup>, \*वृगुत्तरा fr<sup>2</sup>r<sup>2</sup>r<sup>2</sup>, त्रिगुत्तरा k, प्रगुत्तरा: b, वृगुत्तमा r, स्वगुत्तमा hd

8. Śuna here is Vāyu, Sira is Sūrya (for) they say that Śuna and Sira are Vāyu and Sūrya Yāska, however, considered Śunāsira to be Indra<sup>a</sup>, (and) Śākapūni thinks those two (Śuna and Sira) to be Sūrya and Indra<sup>b</sup>.

यास्क इन्द्रं तु hm<sup>1</sup>r, इन्द्रं यास्कञ्च bfs — सूर्येन्द्रो ती br, सूर्येन्द्रो तु s, इन्द्रासूर्यो b, इन्द्रासूर्यो f, इन्द्रासूर्यो k

<sup>a</sup> His view, in Nirukta ix 40, agrees not with this, but with the explanation given in 8<sup>d</sup> *śunāsirau śano rāyuh (śa ety antarikṣe), sira ādityah saranāt* Yāska does not quote Śākapūni's view <sup>b</sup> This śloka is quoted by Śaḍguruśiṣya on RV iv 57

9. Now these two, Śuna and Sira, are praised in the fifth (stanza iv. 57 5), while there are two (6, 7), the sixth and the seventh (stanzas), to Sitā The verse (pāda) 'Prosperously our shares' (*śunam naḥ phālāh . iv 57. 8<sup>a</sup>*) praises agriculture; 'Prosperously the ploughers' (*śunam līnāsāh iv. 57. 8<sup>b</sup>*), men who live by agriculture.

द्वे तु सीतायै पृथी A, द्वौ तु सीतायै पृथी m<sup>1</sup>, सीतायै पृथी लच b f k r (शी<sup>o</sup> b, शि<sup>o</sup> f, सि<sup>o</sup> k)

10. Parjanya is here praised in the third verse (iv. 57. 8<sup>c</sup>), while the seer pronounced the last (verse) with a desire of wealth (iv. 57. 8<sup>d</sup>). Or (it may be said) the whole hymn praises agriculture. 'From the ocean' (*samudrāt : iv. 58*) belongs to the Middle Agni.

क्षुतः यादेऽथ पर्जन्यस् Am<sup>1</sup>, शुनं यादे पर्जन्यं b f k r — \*य त्वस्त्वृषिर् m<sup>1</sup>, \*यं त्वस्त्वृषिर् hd, अन्यस्त्वृषिर् r<sup>2</sup>, अन्यान्त्वृषिर् r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, भीतृषिः b f r, तीतृषिः k. — धनकामो hm<sup>1</sup>r<sup>2</sup>, धर्मकामो r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, छपिकामो b f k r — छपि वा h r b f k, छपिवद् r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

11 As mentioned in a Brāhmaṇa it is indicated as addressed either to the Sun (*āditya*) or to Agni; for it appears as an Ājya hymn<sup>a</sup>; or some speak of it as (in) praise of Waters or (in) praise of Ghee, (or) as addressed to Cows, (or) to Sūrya<sup>b</sup>.

आपियम् f k r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, ह्यापियं Am<sup>1</sup>b — वाषाज्यमूक्तं m<sup>1</sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, वाषाज्यमूक्तं h d r<sup>2</sup>, यद्वाज्यमूक्तं r, यद्वाद्यमूक्तं f, याज्याद्यमूक्तं b — हि दृष्टं Am<sup>1</sup>b, यद्विष्टम् f k r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>. — गव्यमेके

सौर्यमेतद्वदन्ति  $\Delta m^1$ , गवां सुतिं वा सूक्तमेतद्वदन्ति  $r$ , गवां सुति वा सूक्तमेतद्वन्ति  $f$ , गवां रक्तति वा सूक्तमेतद्वदन्ति  $k$ , गवां सुतिं च गवा सूक्तमतद्वदन्ति  $b$ .—The end of the *varga* is here marked by २ in  $hm^1 bfk$ .

<sup>a</sup> RV. iv. 58 in AB. v. 16. 6 is stated to be the Ājya Śastra of the seventh day: *samudrād ūrmir . . . iti sapṭamasyāhna ājyaṃ bhavati*. (The reading of  $h\dot{r}r^3$  alludes to AB. v. 16. 1: *yad vā āiti ca praiti ca tat sapṭamasyāhno rūpam*.) <sup>¶</sup> Op. Sarvāukramanī: *samudrād . . āgneyaṃ . . sauryaṃ vāpaṃ vā gavyaṃ vā ghyastutir vā*.

### Maṇḍala v.

3. Deities of BV. v. 1-28. Story of Tryaruna and Vṛśa Jāna.

12. The Atris having dispelled the eclipse of the sun decreed (*dr̥ṣṭam*) by Svarbhānu, praised Agni with the twenty-seven hymns 'He has awoke' (*abodhi*: v. 1-28)<sup>a</sup>.

स्वर्मानुदृष्टं  $hm^1 r b f k$ , स्वर्मानुदिष्टं  $r^2 r^5 r^7$ .—स्वापहत्य  $hm^1$ , °स्व अपहत्य  $r$ , °स्वापाघ्नन्ते  $b$ , °स्वापघ्नन्ते  $r^2 r^5 r^7$ , °स्वाघ्नन्त्य  $k$  °स्वापाघ्नन्ते  $f$ .

<sup>¶</sup> That is, including 28, because the Āprī hymn, v. 5, is left out of account; cp. note <sup>a</sup> on iv. 16.

18. Traivṛṣṇa (Tryaruna), Trasadasyu, Aśvamedha, Ṛṇamcaya may be observed as objects of praise in various passages in the (hymns of the) Atris<sup>a</sup>.

च अश्वमेध  $m^1 r$ , चाश्वमेध  $hd$ .—ऋषांचयः  $hdm^1$ , also in  $b f k r^2 r^5$  (where this śloka comes later), इति चयः  $r$ .—परीक्षाः  $hdr$ , परीक्षा  $m^1 f$ .—This śloka is omitted here by B ( $b f k r^2 r^5$ ), but occurs after 28 in the following form:

त्रैवृष्यस्त्वृषणो राजाचाश्वमेध ऋषांचयः ।  
सूयमानाः परीक्षाः स्युरधिष्विते क्वचित्क्वचित् ॥

$m^1$  (also  $r$ ) has this śloka, both here with the reading of A, and afterwards with that of B, viz.:

त्रैवृष्यस्त्वृषणो राजा अश्वमेध ऋषांचयः ।  
सूयमानाः प्रतीक्षा स्युरधिष्विवे क्वचित्क्वचित् ॥

<sup>a</sup> The general remark made in this śloka serves as an introduction to the story of Tryaruna. I do not agree with Sieg, Eagenstoffe, p. 74, note <sup>2</sup>, in thinking this śloka more appropriate after 28, nor in reading इति चयः instead of ऋषांचयः. In my text, however, the third *varga* in this way has six ślokas and the sixth only four, instead of both having five.

14. King<sup>a</sup> Tryaruna, son of Trivrena, of the race of Iksvāku, was riding in his chariot, and his domestic priest, Vṛśa, the son of Jana, took the horses' reins

ऐत्वाकुर Am<sup>1</sup>n(gh), ऐत्वाकुर fkrn(abcm), ऐत्वा b — संजया<sup>o</sup> MSS, स खया<sup>o</sup> n—दृशो hrb, दृशो fkr<sup>2</sup>

<sup>a</sup> This story (14-23) is quoted in the Nītamajjari on RV v 2 9. It is also given by Śāyana on RV v 5 1, in two metrical forms, as derived from the Śātyāyana and the Tāndya Brāhmana. The whole story is examined by Sieg. Sagenstoffe, pp 64-76. Cf Hillebrandt, ZDMG xxxv, pp 248 ff, Geldner, Festgruss an Roth, p 192, Oldenberg, SBE. xlv, pp 366 ff, Ljdwig, Rig-veda, iv, p 324

15. The chariot, as it went along, cut off the head of a Brahman boy, and the king said to his domestic priest, 'You are guilty.'

धेन hm<sup>1</sup>r, धेनं bfk<sup>n</sup> — राजिन A, राजा तं B

16 He (Vṛśa) having had revealed to him Atharvan spells and having (with them) brought the boy back to life, left the king in anger and betook himself to another country.

शिशुं A, सुतं bfn, सुतं k — अन्यदेशं hm<sup>1</sup>fkn, अन्य देशं br.

17. In consequence of the departure of the seer, the heat of his (the king's) fire also disappeared, for none of the oblations cast on the fire were (any longer) cooked

ननायास्व hm<sup>1</sup>r<sup>2</sup>fkr<sup>2</sup>r<sup>2</sup>n(ab), ननायास्व b, ननायाच r, ननायाच n(c) — अग्नेः Ab, अग्ने f<sup>k</sup>, गुरोः r<sup>1</sup>r<sup>2</sup>n — प्रास्तानि hm<sup>1</sup>r<sup>2</sup>b<sup>1</sup>fkr<sup>2</sup>r<sup>2</sup>, प्रास्तानि r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>. — हव्यानि hm<sup>1</sup>r, पच्यानि r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, शक्यानि fkr<sup>2</sup>, चाक्यानि b, चाक्यानि r<sup>6</sup>n — ह्यपच्यत hdr<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, अपच्यन्ति m<sup>1</sup>, अपच्यन्त b, अपच्यते fkr<sup>2</sup>, वीर्यन्ते r<sup>2</sup>n — The end of the *varga* is here marked by ३ in hbf, not in m<sup>1</sup>k.

#### 4 Story of Tryaruna (continued).

18 Hence the king distressed went to Vṛśa Jānu, propitiated and brought him back, and again made him his domestic priest.

सो hbfkn, wanting in r — तम् hm<sup>1</sup>r<sup>2</sup>r<sup>2</sup>r<sup>2</sup>n, जम् b, तं(?)f, नाम् k, च r. — आनीत्या hm<sup>1</sup>r, आनीय bfk<sup>n</sup>. — वृशं जानं hdr, दृशं जानं m<sup>1</sup>, दृश यातं fkn, दृश यानं b the *Sarvānukramanī* and the *Tāndya Brāhmana* have the form वृशो जानः (see Max Müller, RV.<sup>2</sup> vol II, p 35, near bottom) Mitra, however, has the marvellous note: सवृषं यान-मित्येष पाठो भवितुमर्हति (sic)



19. Vṛṣa being propitiated sought for the heat<sup>a</sup> of the fire in the king's house, and he found a Piśācī as a wife of the king.

स प्रसन्नो hr, प्रसन्नो स hd, प्रसन्नो (no स) m<sup>1</sup>, अप्रसन्नो n, स मत्तो f, स मतो k.—  
 न्विद्धरम् m<sup>1</sup>, न्विद्धरम् hdr, न्विद्धरम् b, न्विद्धरम् fk.—पिशाचीं तां r<sup>3</sup>b<sup>1</sup>r<sup>7</sup>,  
 पिशाचीन्तां f, पिशाचीं च r, पिशाची लं hd, पिशाचिलं m<sup>1</sup>.

<sup>a</sup> I take this word (*haram*) for the neuter word *haras*, 'heat,' irregularly used as a masculine. Sieg, p. 68, regards it as another word (*hara*, masc.), meaning 'robber' (Räuber). This does not seem likely, especially as *haras* again occurs (in 21) in the sense of 'heat.'

20. Having seated himself with her upon the cushion on a stool, he addressed her with the stanza, 'Whom do you here?' (*kam etam tvam*: v. 2. 2).

नियस्यः hm<sup>1</sup>r, नियसिः b, निवासः f, निवासः kn.—आसयां hm<sup>1</sup>bn(ab), आसयां f,  
 मासं यां rn(o), मासायं k.—त्वमिति लृचा hm<sup>1</sup>r, त्वं युवत्युचा b, त्वं युवेत्युचा r<sup>2</sup>n, त्व  
 युवेत्युचा k, त्व युवेत्युचा f.

21. Speaking of the heat (*haras*) in the form of a boy<sup>a</sup> he addressed her (thus). And when he had uttered the (stanza) 'Far with light' (*vi jyotiṣā*: v. 2. 9) the fire suddenly flamed up,

हरः hm<sup>1</sup>r b f k n, नरः r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—ध्रुवंस r<sup>2</sup>n, ध्रुवंस b f k, वृशस h d r, दृशस m<sup>1</sup>.

<sup>a</sup> Sieg, Sagenstoffe, p. 70, note<sup>1</sup>, compares *agni lumāra*, giving references.

B 22. repelling (*sahamāna*) him who approached and illuminating what was (already) bright;  
 and it burned the Piśācī where she sat.

22<sup>ab</sup> is in B only (b f k r<sup>2</sup> r<sup>6</sup> r<sup>7</sup>).—समायातं f r<sup>2</sup> r<sup>6</sup> r<sup>7</sup>, समायातं bk.—प्रकाशयन्  
 r<sup>2</sup> r<sup>6</sup> r<sup>7</sup>, प्रकाशयत् b, प्रकाशयान् fk.—तां स h d r, तांश्च m<sup>1</sup>, तां तु b k n, तं ॥ f.—  
 यत्रोपविशत् h b r, यत्र चोपविशत् f, यत्र यत्र निविशत् n(o), यत्र यत्र निवाशत् n(abm).—  
 The end of the *varga* is here marked by ॥ in b f k, not in hm<sup>1</sup>.

5. References to RV. v. 2. 2, 8 in other works. Deities of RV. v. 29-40.

23. This couplet<sup>a</sup> is mentioned (*parāmṛṣṭa*) in the Brāhmaṇa of the Bhāllavins:

B such is the Vedic passage (*śruti*) (quoted) in the work entitled Nidāna of the Sāmavedins<sup>b</sup> (*chandoga*).

मल्लविब्राह्मणे b, मल्लविब्राह्मणो r<sup>5</sup>, मल्लामिब्राह्मणो fkr<sup>2</sup>, मल्लवीब्राह्मणो hm<sup>1</sup>r,  
 वल्लविब्राह्मणे n(c), वल्लविब्राह्मणे n(ab), मल्लविब्राह्मणे n(b) मल्लवीब्राह्मणे n(g) — 23<sup>d</sup>  
 is found in II and m<sup>1</sup> only, being wanting in A—इति श्रुतिः bfm<sup>1</sup>r, इति श्रुतिः k, इयं  
 श्रुतिः n

\* That is, the two stanzas v 2 2 and 9      † That is the Nidāna book contains  
 a quotation mentioning these stanzas from the Bhallavi Brāhmana. If the Nidāna-sūtra  
 is meant, the quotation in question cannot be traced in the published text see Sieg,  
 Sagenstoffe, p 65

24. The mention (of them) is probably (*bhaved eva*) with  
 reference to this hymn (as a whole), for exoteric (*bāhya*)<sup>a</sup>  
 formulas are to be found enjoined by the requirements (*dr̥ṣṭa*) of  
 a ceremonial rule (*vulhi*)

मवेदेव hm<sup>1</sup>r मवेदेश b, मवेदेश f k — व्येदया hm<sup>1</sup>r, विवदया bfr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, विदया  
 k — वाक्यान्वेया हि Am<sup>1</sup>, वाक्या हि bfk, वाक्या मन्वा हि r(r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>?) this looks as if  
 two syllables had dropped out in B, and मन्वा had been supplied in some of the MSS  
 from the following line (ब्राह्मणे मन्वा) — विधिदृष्टेन Am<sup>1</sup>, विधिद्वेन r, विधिद्वेन  
 bfk — चोदिता Am<sup>1</sup>k, चोदिताः bfr

\* That is, a Brāhmana sometimes applies mantras from a Veda other than its own,  
 if the ritual necessitates their use I am, however, very doubtful about the emendation  
*bāhya*, which may entirely vitiate the sense of the line

25 Formulas (thus) appear in a Brāhmana pointed out in  
 a particular passage (*ekadeśa*) — so the Āpri stanzas of Jamadagni<sup>a</sup>  
 and the stanzas relating to the drops of ghee (*stokhya*)<sup>b</sup> in the  
 Aitareya.

एकदेश hm<sup>1</sup>r, एकदेश f k, एकदेश b — जामदग्न्यस्तथाप्यस् m<sup>1</sup>, जामदग्न्यस्तथाप्यः  
 r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, जामदग्न्यस्तथाप्य b, जामदग्न्यो यथाप्रीयः r, जामदग्न्यो यथाप्रीयः r<sup>2</sup>, जामदग्न्यो  
 यथाप्रीय f — स्तोकीयान् Br<sup>2</sup>, स्तोकीयान् hm<sup>1</sup>, स्तोकीयान् r

\* That is, RV. ३ 130, quoted in TB iii 6 3<sup>1</sup> as well as in V6 xxix 25, cp. above,  
 ii. 156, and below viii 37      † RV i 75 and iii 21, quoted in TB iii 6 7<sup>1</sup> as well  
 as in Alt ii 12 3 6 (cp commentary, Aufrecht, p 258)

26 Now the fifth hymn here is (made up of) the Āpri stanzas  
 'To the well-kindled' (*susamiddhāya* : v. 5 1) The stanza  
 'Thereon' (*edam*. v. 26 9) is optionally (*ta*)<sup>a</sup> addressed to the  
 All gods, and the last (stanza) in the last hymn but one<sup>b</sup> (v. 27. 6)  
 is addressed to Indra-Agni

आप्रियः fkr, आप्रिवः b, आप्र्यः hdm<sup>1</sup>, आप्रः r<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>5</sup>.—अत्र तु hm<sup>1</sup>r, अत्रिपु B.—एदम् A f, रोदम् kr<sup>2</sup>, पदम् b, एतद् r.—वा अन्वा r, वांत्वा hf b, पांत्वा k.

<sup>a</sup> The Sarvānukramaṇī has *antyaḥ kṛgoktadevatā*, but the commentator Jagannātha explains: *antyaḥ vaiśvadevī vā*. <sup>b</sup> Cp. above, v. 12.

27. There are twelve hymns addressed to Indra (beginning 'Three' (*trī*: v. 29-40); but here Uśanā is praised with the verse (*pāda*) 'Uśanā' (*uśanā*: v. 29. 9<sup>a</sup>) and also with that (which begins) 'When together to you two' (*saṃ ha yad vām*: v. 31. 8<sup>a</sup>).

ऐन्द्राणि द्वादश चीक्षु<sup>0</sup> m<sup>1</sup>, चीक्षीक्षु<sup>0</sup> hdr, ज्यान्<sup>0</sup> b, चीद्राद्वादश सूक्ताक्षु<sup>0</sup> f, द्वादशा-  
न्यादीन्<sup>0</sup> r<sup>5</sup>r<sup>7</sup>.—त्वच Am<sup>1</sup>r<sup>2</sup>, यच b fkr.—उशनेति तु hm<sup>1</sup>r, उशनेति च b fkr.—पादेन  
सं ह यद्वाग्नेन च A, पादो यः सं ह यदां परय यः B (परस्त्रयः r<sup>6</sup>r<sup>7</sup>).—The end of the  
*varga* is here marked by ५ in b fkr, not in hdm<sup>1</sup>.

#### 6. Atri's praise of gifts.

28. And in the (stanza) 'O Indra and Kutsa (*indrākutsā*: 5. 31. 9) Indra is praised with Kutsa; and in the five stanzas 'When thee, O Sūrya' (*yat tvā sūrya*: v. 40. 5-9) the feat of the Atris is celebrated<sup>a</sup>.

<sup>a</sup> After this B (b fkr<sup>2</sup>r<sup>5</sup>) and m<sup>1</sup> add the śloka which in A forms an introduction to the story of Tryaruṇa (see note on v. 13).

B 29. In<sup>a</sup> the (hymn) addressed to Agni, 'With a wagon' (*anasvantā*: v. 27), the seer Atri himself, pleased with his gifts, proclaimed these (kings)<sup>b</sup> as royal seers<sup>c</sup>, so say some (authorities).

स्वयम् b fkr, स्वयम् m<sup>1</sup>.—राजर्षीन् br, राजन्वान् m<sup>1</sup>, राजसान् tk.

<sup>a</sup> The following seven and a half ślokas (29-36<sup>ab</sup>) are not found in A. <sup>b</sup> Refer-  
ring to the four kings mentioned in v. 13, which in B immediately precedes the  
present śloka. Ṛṇapcays, however, does not appear in this hymn (cp. below, 33).

<sup>c</sup> This must mean that Atri merely introduces the subject of their gifts to him, but that  
the three kings are the seers of the hymn as a whole, according to the view of some  
authorities. According to the main statement of the Sarvānukramaṇī the three kings are  
the seers of the hymn; and according to the Āṅgānukramaṇī, v. 13, 14, Tryaruṇa and  
Trasadasyu are the seers of v. 27. 1-3, and Aśvamedha of 4-6.

B 30. There also appears (here) a prayer to Agni<sup>a</sup> on their behalf (*ebhṛyah*) in consequence of (their) request (*adhyeṣaṇāt*)<sup>b</sup>. Ten thousand, three hundred and twenty kine<sup>c</sup>,

आशीर्यपणाक्षिभ्यो r, आशीर्यपणाक्षिभ्यो b, आश्र्यपणाक्षिभ्यो f, आश्र्यपणाक्षितो m' —  
अपि br, पि m'k —विशति b, विशति: m'rfk

\* In RV v 27 1. 2 3      b That is, to the seers to officiate for them, the  
reference is probably to RV v 27 4      c Cp RV. v 27 1, 2 *daśābhīḥ sahasraśā*  
*śata ca vīmśatim ca gonām*

B 31. (and) is golden wagon with two oxen<sup>a</sup>, king Tryaruna gave to Atri. And Aśvamedha (gave) a hundred oxen, Trasadasyu much wealth

श्रीष्यं fm', श्रीष्यं k, श्रीष्यं\* b —शृपोऽचये r, शृपोक्षये b, शृपोक्षमे f, शृपोक्षमः  
m' —अशमेधः m', अशमेध fkr, अशमेध b —श्रीष्या m', श्रीष्या f, श्रीष्या k, श्रीष्या  
r (RV v 27 5 अशमेध . अशमेध.) —The end of the *varga* is here marked by ६ in bfk, not  
in m', nor of course in hd

\* Cp RV v 27 1 *anasyanta . gava*

#### 7. Rnamcaya's gifts to Babhru. Deities of RV. v. 41-51.

B 32 Others say that he (Atri) addressed this hymn to the kings, for one cannot give to oneself<sup>a</sup>, (and) the seer received (the gifts) from (each) king.

वभास r, वभास m', वभास bfk —आत्मा हि नात्माने bm', आत्मा हि नात्माने k,  
आत्मा हिनात्माने r —अग्रहीनृपतेर्ह्यपि: r, अग्रहानृपितो द्वयि. m', अग्रहानृपित अयि: f,  
अग्रहानृपतेर्ह्यपि: b

\* This alternative view, that Atri is the seer of the whole hymn, is stated on the  
same ground by both the Śarvānukramanī (*nāmātmane dadyaś śis sarvāśo atrīṣ keśī*)  
and in the Āraṇukramanī (v 14, 15) 'or Atri Bhauma alone is here the seer, for in  
the act of giving (read *danakriyayam*) one and the same person cannot be proclaimed (*na*  
*śaryate*) as both giver and receiver' Cp: Śadgururūpīya, p 115

B 33 Rnamcaya chose the seer Babhru<sup>a</sup>, son of Atri, to officiate as priest at a Soma sacrifice in which a thousand sacrificial fees were bestowed. So he (Babhru) sacrificed for him (Rnamcaya)<sup>b</sup>

अग्नेः मुत्तमृषि वभुम् rn, गौरीवीतिमृषि शक्त्यम् m', गौरीवीतिमृषि शक्त्यम् b  
गौरीचिनिमृषि शक्त्यम् f —सोऽयथावयत् rn सोऽयथावयत् bfk m'

\* Gauriviti (the reading of bfm') cannot be right, as he is the seer of v 29, while  
the hymn in question is v 30 (see 36), in which Rnamcaya and Babhru are mentioned  
together (v 30 14), cp Śarvānukramanī on v 30 *babhruḥ rnamcayo 'py atra rajā*  
*statah*      b 33-36<sup>ab</sup> are quoted in the Nīlmañjarī on RV v 30 15.

B 34. And the king of the Ruśamas<sup>a</sup> (*rauśama*) gave him four thousand four hundred (cows)<sup>b</sup> and a golden caldron<sup>c</sup> (*mahāvira*).

ददौ च रीशमो n, ददौ च रीशनी fk, ददौ रागो रीशनी b, ददौ तदीशनी r, ददौ तदाशनी m<sup>1</sup> (cp. note <sup>a</sup>).

<sup>a</sup> Cp. RV. v. 30. 14: *ṛṣṇacaye rājani ruśamānām*. <sup>b</sup> Cp. RV. v. 30. 12: *gavāṃ catvāri dadataḥ sahasrā ṛṣṇacayasya*. <sup>c</sup> Cp. RV. v. 30. 15: *gharmaḥ . . taptaḥ pravṛje . . ayasmayaḥ*.

B 35, 36. And he received golden caldrons<sup>a</sup> for the Pravargya rites. And having received (them), the seer as he went along was questioned on the way by the Middle Agni as well as by Indra<sup>b</sup>; and he related (all) this with the four (stanzas) 'This good' (*bhādrām*: v. 30. 12-15)<sup>c</sup>.

The next eleven<sup>d</sup> (hymns) after this (beginning) 'Who pray of you two?' (*ko nu vām*: v. 41-51) are addressed to the All-gods.

प्रवर्गेषु m<sup>1</sup>n, प्रवर्गेषु b, प्रवर्गेषु fkr.—प्रतिगृह्य ऋषिर् m<sup>1</sup>nr, प्रतिगृह्यमृषिर् b, प्रतिगृह्य ष्यिर् fk.—36. तत् fbm<sup>1</sup>r, चत् ka.—°देवानि एका<sup>o</sup> r, °देवीन्व एका<sup>o</sup> b, °देवान् एका<sup>o</sup> f, °देवान्येका<sup>o</sup> hr<sup>1</sup>.—पराश्रतः hm<sup>1</sup>r, पराणि तु bfr<sup>1</sup>r<sup>1</sup>.—The end of the *varga* is here marked by ☉ in dbf, not in m<sup>1</sup>k. In A the *varga* would have only one line.

<sup>a</sup> *Mahāvira*, otherwise *gharma*, is a kettle for heating milk at the Pravargya or introductory ceremony of the Soma sacrifice.

<sup>b</sup> This is to explain how Agni is addressed in stanzas 12, 13, 15 of RV. v. 30, which is a hymn addressed to Indra. <sup>c</sup> That the preceding passage (29-36<sup>ab</sup>) belonged to the original text of the BD, is, in the first place, supported by the fact that it must have been known to the author of the *Sarvānukramaṇī*; for the remark *nātmātmane dadyāt* is clearly borrowed from 32<sup>o</sup> (*ātmā hi nātmane dadyāt*) while the words *carvāru atrīṣi kecana* are probably due to 32<sup>ab</sup> (*rājñāḥ pratt ca tat sūktāṇi babhūṣa iti kecana*). In the second place, the four *vargas* 6-9 have, in hd, only six ślokaḥ (instead of the normal number, twenty), and yet the end of the ninth *varga* is indicated in the same place (after 45<sup>ad</sup>) and with the same figure in hd as in b.

<sup>d</sup> Cp. *Sarvānukramaṇī*: *vaiśvadevaṃ vai tad* (*vai=5, tad=6*).

### 8. Detailed account of RV. 41-43.

37. (Then come) ten (hymns) addressed to the Maruts<sup>a</sup> (beginning) 'Forth' (*pra*: v. 52-61). *Ṛā*, however, is praised in the stanza 'To' (*abhi*: v. 41. 19).

B In the third stanza 'Up' (*ut. v. 42. 3*) Savitr (is praised), Śaunaka said

प्रेति इलाभीत्यृचि तु क्षुता r, प्रेतिकाभीत्यृचि तु क्षुता m<sup>1</sup>, प्रेतिकाभीत्यृचि तु संक्षुता h.d. प्रेतोद्गाभीत्यृचि तु संक्षुता r<sup>2</sup>, प्रेतोलामि न च्चवा क्षुता br<sup>2</sup>r<sup>5</sup>r<sup>1</sup>, प्रेतोलामि न च्चक्षुता f—37<sup>cd</sup> in Bm<sup>1</sup> only — चदित्यृचि तृतीयाया m<sup>1</sup>, द्वितीयया<sup>2</sup>न्यया क्षुतः r, द्वितीयाया मविता शौनको व्रवीत् is the whole line in f, and द्वितीयायां शौनकोऽब्रवीत् in B

\* Cp. Sarānukramani on v 52 *mārutam ha tat (ha=4 tat=6)*

38 The triplet 'Invoke' (*upa v 42. 7-9*) is addressed to Brhaspati; the next stanza (v 42 10) is addressed to the Maruts, 'Praise him' (*tam u stuhī v. 42. 11*) is addressed to Rudra. But in the stanza 'Forth the fair praise' (*pra suṣṭutih v 42. 14*),

hm<sup>1</sup>bfk have no यो (the pratika of v 42 10), which makes the first pāda one syllable short. I conjecture that तु has dropped out before तुषो. The reading of R, चपेति वाहंस्यत्सृचो यो, makes the first pāda end in the middle of तुषो — रीद्री तु A, रीद्री स्यात् sk, रीम्यात् b

B 39 the deity is variously stated by Śaunaka and other teachers Śākapiṇi (considered) Ilaspati, Galava Parjanya-Agni,

39<sup>ab</sup> is found in bfm<sup>1</sup> only there is no reference to it in R (though some of his MSS must have it) — \*रिता m<sup>1</sup>k, \*रिता: bf — इक्षसति: h.d, इक्षसति: r, इक्षसति m<sup>1</sup>, इक्षसति sk, इक्षस्य b.

40 Yāska<sup>a</sup> thought Pusan, Śaunaka Indra to be praised, Bhāguri Vaiśvānara 'This' (*ṣaḥ v. 42. 15*) is addressed to the Maruts, 'Together' (*sam. v. 42 18*) is addressed to the Aśvins<sup>b</sup>.

मासृत्वप समाश्विनी Am<sup>1</sup>bfk, मासृत्वोपसमाश्विनम् r.

<sup>a</sup> RV. v. 42 14 is not commented on in the extant text of the Nirukta <sup>b</sup> The Sarānukramani gives no details about RV. v 42 except on stanza 11 *śkadafi vaudri*

41 'Adhvaryus' (*ādhvaryavaḥ v. 43 3*) is addressed to Vāyu; 'The ten' (*daśa: v. 43- 4*) is addressed to Soma, while that which follows (v. 43. 5) is addressed to Indra.

B The following (6) 'They deck' (*añjanti. 7*) (praise respectively) Agni (and) the Kettle (*gharma*), and the stanza 'Hither' (*acha 8*) praises the Aśvins

ऐन्द्री परा तु या  $hm^1r$ , ऐन्द्रगसाविति  $r^6r^7$ , ऐन्दुगसावि ते  $b$ , ऐशुखे सावि ते  $f$ , ऐडमुखे सावि ते  $k$  (असावि ते is the pratika of v. 43. 5).—धर्म  $m^1b$ , धर्म  $fk$ .—परा-  
जन्ति  $r$ , पराजन्त्य°  $bfk$ , पराजन्ति  $m^1$ .— $41^{cd}$  in  $Bm^1$  only.—The end of the *varga* is here  
marked by  $\text{८}$  in  $bfk$ , not in  $hdm^1$ .

### 9. Deities of RV. v. 43 (continued), 44, 45.

B 42. 'Forth' (*pra*: v. 43. 9) (praises) Vāyu and Pūṣan. In the first hemistich (of) 'Hither' (*ā*: v. 43. 10<sup>ab</sup>) Agni is here mentioned, and in the second (10<sup>cd</sup>) the celestials (*divaukasah*)<sup>a</sup> are praised.

प्रेति वां  $r$ , प्रति वा  $b$ , प्रत वा  $fk$ , प्र तव्यसः  $m^1$ .—पूषणं चोर्द्ध्वं  $b$ , पूषणं चोर्द्ध्वं  $f$ ,  
चोर्द्ध्वं  $k$ , पूषणं वार्ध्वं  $m^1$ , पूषणं या चित्त्वर्ध्वं  $r$ .—सुता एति  $r$ , सुताविति  $bfk$ , सुवा-  
विति  $m^1$ .—This śloka is found in  $Bm^1$  only.

<sup>a</sup> This probably means the All-gods (cp. iv. 62): the expression in the text of RV. v. 43. 10 is *viśoc marutaḥ*.

43. 'Hither' (*ā*: v. 43. 11) praises the Middle Vāc, then another (12), Bṛhaspati<sup>a</sup>,

B 'The higher one' (*jyāyāmsam*: v. 44. 8) praises the Sun (*āditya*). Vāyu is here spoken of (in) 'Forth to you' (*pra vaḥ*: v. 44. 4).

$43^{ab}$  in  $m^1$  follows  $45^{ab}$ .

<sup>a</sup> The *Sarvānukramaṇī* gives no details for v. 43.

B 44. 'Him as of old' (*taṃ pratnathā*: v. 44. 1)<sup>a</sup> is addressed either to Soma (or) the Gods, or Indra, (or belongs) to Prajāpati. Kauṣītaki himself<sup>b</sup> has spoken of this (hymn) as one in which the All-gods are indirectly addressed (*parokṣa*).

सोमी वा देव्येन्द्री वा  $r$ , सोमी वादेव्येन्द्री वा  $fk$  (ना  $k$ ), सोमी वा देव्येन्द्री वा  $b$ ,  
सोमी वां देव्येन्द्री वा  $m^1$ .—प्रवायते:  $bfr$ , प्रवायते  $m^1$ .—कौषीतकिः  $br$ , कौषीतकिः  $fk$ .

<sup>a</sup> There is no statement about this stanza in the *Sarvānukramaṇī*. <sup>b</sup> That is, Kauṣītaki *Brūhmaṇya* xxiv. 9, where it is stated that three hymns, RV. i. 122; v. 44; i. 121, which are indirectly addressed to the All-gods (and, not having any deity specified, belong to Prajāpati) are inserted in place of others: *prājāpatyaṅy anrūtātāni parokṣa-vaiśvadevāny apadhīyante*.

B 45 Among these it is spoken of as the third<sup>a</sup> after it comes the (hymn) 'I invoke the gods' (*devan hūe* x 66)<sup>b</sup>

In the couplet 'The Spouses of the Gods' (*devanām patniḥ* v 47 7, 8) the spouses of the gods are praised

इदं परम् r इदं पुरम् bsk, इदं पुरा m<sup>1</sup>—<sup>a</sup>रिति तु hm<sup>1</sup>r <sup>a</sup>रिति च bsk—The end of the *varga* is here marked by ॐ in hbf not in m<sup>1</sup>k

<sup>a</sup> That is I suppose according to its position in the RV it is second in the order in which the Brāhmana enumerates them (see above 44 note <sup>a</sup>) <sup>b</sup> That is Kauṣṭaki afterwards (in xviv 9) enumerates three hymns which are directly (*pratyakṣam*) addressed to the All gods viz P V x 65 x 66 x 36 x 66 corresponding to v 44

### 10 Deities of RV v 51-60

46 And with three<sup>a</sup> of the four<sup>b</sup> (beginning) 'This' (*ayam* v 51 4-7) Indra Vayu are praised while 'O Vayu, come' (*vayava yuḥ* v 51 5)<sup>c</sup> (praises) Vayu (only)<sup>d</sup> With the stanza 'The car' (*ratham* v 56 8) is here praised Rodasi whose (husbands) the Maruts—she being the spouse of the Rudras<sup>e</sup>—are praised (in the whole hymn)<sup>f</sup>

वायवा चाहि hd m<sup>1</sup> वायवृषीति b वायवृक्षेति r वायु वृषीति f वायु वृथीति k—  
तृचा f तृचा b द्रुचा r लृचि m<sup>1</sup> तृच hd—यक्षा b यक्षा fkd यक्षा hm<sup>1</sup>—Instead of this *trṣubh* r<sup>1</sup>r<sup>4</sup>r<sup>6</sup> have a *sloka* which m<sup>1</sup> has in addition to it

अथ चतुर्णामिति च इन्द्रवायु<sup>1</sup> विभि सुतो ।

वायवा चाहि [वि] वायु<sup>2</sup> रथ द्विति<sup>3</sup> तु रोदसी ॥

<sup>1</sup> वायु m<sup>1</sup> <sup>2</sup> वायु r<sup>1</sup>r<sup>4</sup>r<sup>6</sup> <sup>3</sup> m<sup>1</sup> वायु द्वितीययान्वेका r<sup>1</sup>r<sup>4</sup>r<sup>6</sup> <sup>4</sup> रथ लृचि m<sup>1</sup> रथान्विति r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>

<sup>a</sup> For *stribhā*

<sup>b</sup> For *catasram* The *iti* should follow *ayam* not *catasram*

<sup>c</sup> Here R has in connexion with his corrupt reading *ṛkka* *iti* one of his marvellous references to the P V (vil. 37 4 where the word *ṛkva* occurs)

<sup>d</sup> The Sarvaṅkramanī makes no statement about these stanzas

<sup>e</sup> Cp 47

<sup>f</sup> The Sarvaṅkramanī has no statement about this stanza

47 But in the (stanza) 'Hither, O Rudras' (*a rudrasah* v 57 1) the host of the Rudras is praised<sup>a</sup> Now this is the name of the host of the Maruts they are called Rudras

श्वेतनाम Abk श्वेत नाम f श्वेतना m<sup>1</sup>, श्वेते नामा r—श्रुता A, सुता II

<sup>a</sup> There is no reference to this stanza in the Sarvaṅkramanī



48. Now that Agni and this, (viz.) both the middle and the terrestrial Agnis, are praised with the Maruts in the (stanza) 'O Agni, with the Maruts' (*agne marudbhikḥ*: v. 60. 8)<sup>a</sup>.

०धिरथं m<sup>1</sup> b1<sup>5</sup> r<sup>7</sup>, ०धिरथं fk, ०धिरथिं hd, ०धिरिमी r.—चोमी ल<sup>०</sup> hdr, चोमाव<sup>०</sup> bf, चोमाव<sup>०</sup> r<sup>5</sup> r<sup>7</sup>.—48<sup>cd</sup> in the text follows the reading of Am<sup>1</sup>; in B (also m<sup>1</sup>) the line has the following form:

यदुत्तमे वृचिर्ध्वं ईळेऽपि संसृती वृचि (b, वृचि m<sup>1</sup> fkr) ।

<sup>a</sup> Or according to the reading of B: 'In the triplet "Whether in the highest" (*yad uttame*: v. 60. 6-8), and in "I praise Agni" (*iṣe 'gnim*: v. 60. 1) in a hemistich (in each of these four stanzas), being (thus) addressed in (altogether) two stanzas' (*dyce*: i. e. r<sup>ab</sup>, 6<sup>cd</sup>, 7<sup>ab</sup>, 8<sup>cd</sup>, Agni being mentioned in these four hemistichs; but Vaiśvānara is also mentioned in 8<sup>cd</sup>, so that this statement would not be quite correct). The Sarvānukramaṇī has: *āgneyam ca vā*, i. e. the Maruts, or the Maruts and Agni.

B 49. Vāc (may be) middle, all female goddesses (*strīyah*) (may be middle), and every male (deity may be) middle, as well as all groups (*gaṇa*), (such as) the Maruts, respectively according to their different qualities<sup>a</sup>.

मथमा m<sup>1</sup> r, माथमा b, मथे मा fk.—This śloka is not found in A, but in Bm<sup>1</sup> only.—The end of the *varga* is here marked by १० in bfk, not in hd; in m<sup>1</sup> it is marked after ०मध्यमी (48<sup>b</sup>), after which that MS. adds the B form of 48<sup>cd</sup>.

<sup>a</sup> This general remark is evidently suggested by the preceding śloka where the middle Agni, as specially connected with the Maruts, is distinguished from the terrestrial Agni.

## 11. Story of Śyāvāśva.

50. There was a royal seer famous by the name of Rathavīti Dārbhya. That king being about to sacrifice went to Atri and propitiated him<sup>a</sup>.

दाश्वीं all MSS. and n, दाश्व्यः Sarvānukramaṇī, Śaḍguruśiṣya, n(gh); cp. Max Müller, RV.<sup>2</sup> vol. ii, p. 45.—शुतः hm<sup>1</sup> rns, शुतिः b fkr<sup>5</sup> r<sup>7</sup> n(gh).—राजात्रिम् hds, राजत्रिम् m<sup>1</sup>, राजर्षिम् n, राजर्षिर् br, राजर्षेर् fk.

<sup>a</sup> This story is quoted in the Nītimānjari on RV. v. 61. 17, and by Śaḍguruśiṣya on RV. v. 61, with the omission of occasional ślokas, from here to the end (50-79). Śūyāna, introduction to RV. v. 61, tells the story in another metrical form. Sieg, Sagenstoffe, pp. 50-64, treats of the story as a whole; he also states the relation of its various forms, p. 51, note<sup>3</sup>.

51. And making known his identity and the object he had in view, as he stood with folded hands, he chose the seer Arcanānas, the son of Atri<sup>a</sup>, to officiate as (his) priest.

कार्यमर्थं hm<sup>1</sup>rns, कार्यवन्तं bkr<sup>5</sup>r<sup>7</sup>.—\*लिः स्थितः fkr, \*लि स्थितः hm<sup>1</sup>bs

\* Sijana on RV v. 61 speaks of him as atri-kula-nandana

52. He, accompanied by his son, went to the king for the performance of the sacrifice. Now the son of Arcanānas, Atri's son, was Śyāvāśva,

भगवन्तं hm<sup>1</sup>frs, भगवन्तं bkn.—शावाश्वया° hm<sup>1</sup>r, शावाश्वया° f, शावाश्वन्° s, शावाश्वन्ना° n—5<sup>a</sup> is omitted in br<sup>1</sup>r<sup>4</sup>r<sup>6</sup>

53. who had been gladly taught by his father all the Vedas with their members (*anga*) and subordinate members (*upānga*) Then Arcanānas having gone with his son, performed the sacrifice for the king

This sloka is omitted in b and r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

54. And as the sacrifice was in progress, he saw the illustrious daughter of the king. The thought occurred to him that the princess might become his daughter-in-law.

यत्र च hdm<sup>1</sup>r<sup>5</sup>bkn, यत्रेच Sadguruśaya (one MS यत्रे च)

55. Then the heart of Śyāvāśva too became fixed on her; and so he said to the institutor of the sacrifice. 'Ally yourself with me, O king.'

55<sup>ab</sup> is omitted in b and r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, while the whole śloka is repeated in m<sup>2</sup>—The end of the *arga* is here marked by ११ in b, not in hdm<sup>1</sup>fk It is marked by ११ in h (not in d) after भार्यया (59<sup>b</sup>), and after 58 in f

### 12. Story of Śyāvāśva (continued).

B 56. The king wishing to give his daughter to Śyāvāśva, said to his royal consort: 'What is your opinion? I (desire to) give the girl to Śyāvāśva.

ते मतमहं Ṣaḍguruśiṣya, न (and, I believe, m<sup>2</sup>, but I have not specially noted the reading of that MS.), त महमहं f<sup>k</sup>, ते पुत्रीमहं r.—56-58 (three and a half ślokas) are wanting not only in A but in b. That they were an addition to the original text of the BD. is also indicated by their general character, by their being unnecessary to the narrative, and by the fact that without them the *varga* would have the normal length of five ślokas. But that they were a comparatively old addition is proved by Ṣaḍguruśiṣya having them.

B 57. For a son of Atri<sup>a</sup> would be no contemptible (*adurbala*)<sup>b</sup> son-in-law for us.' She on her part said to the king: 'I have been born in a family of royal seers ;

अविपुत्रो m<sup>1</sup>fkr<sup>g</sup>, अविपौत्रो n.

<sup>a</sup> Strictly speaking, 'a grandson of Atri,' according to the correction of the Nīti-mafjari MSS. <sup>b</sup> As the MSS. do not use the avagraha, *durbala* is ambiguous in form, but the context shows that it stands for *adurbala*.

B 58. one who is not a seer should not be our son-in-law ; this (youth) has not seen formulas. Let the girl be given to a seer : she would thus become a mother (*ambā*)<sup>a</sup> of the Veda ; for a (certain) seer<sup>b</sup> regards one who sees formulas as a father of the Veda<sup>c</sup>.

नौ तु m<sup>1</sup>n<sup>g</sup>, नौ हि fkr.—वेदसां वा m<sup>1</sup>rn, all MSS. of Ṣaḍguruśiṣya but two (which have देवसां वा), न्वेदसां वा f, वेदसां वा k.—तथा m<sup>1</sup>fkrn, three MSS. of Ṣaḍguruśiṣya, यथा four MSS. of Ṣaḍguruśiṣya.—अधिर<sup>g</sup>, अधि fkm<sup>1</sup>, अधि<sup>g</sup> rn.

<sup>a</sup> This emendation, which I made in Ṣaḍguruśiṣya (in 1886), still appears to me the only possible one. <sup>b</sup> Vasukarṇa ; cp. my explanatory note on Ṣaḍguruśiṣya, § r. 3, p. 177. Sieg, p. 52, note <sup>2</sup>, would read *ṣṣṣṣ mantradṣam*, but the two words in agreement would be tautological. <sup>c</sup> Op. Ṣaḍguruśiṣya, p. 58, note <sup>11</sup>.

59. The king, after conferring with his wife, refused him (saying), 'No one is worthy to be (our) son-in-law who is not a seer.'

प्रत्याचष्टे स hm<sup>1</sup>r, प्रावीचत्तथा r<sup>2</sup>r<sup>6</sup>r<sup>7</sup>, प्रावीचत्तश्च f, प्रावीचत्तश्च k, प्र<sup>-</sup>चन च b ; the whole line in Ṣaḍguruśiṣya runs : इति तद्वचनं श्रुत्वा प्रत्याचष्ट मुनिं वृषः 1.—नैव hm<sup>1</sup>r<sup>3</sup>g, नौ न hrn, नौ न fk.

60. The seer, being rejected by him, returned, when the sacrifice was over; but the heart of Śyāvāśva returned not from the girl

वृत्ते यज्ञे *hrs*, वृत्ते यज्ञे *m*<sup>1</sup>, यज्ञे वृत्ते *bfkn*—कन्याया *hdm*<sup>1</sup>, कन्याया *bfkrus*—  
 निव न्यवर्तत *m<sup>1</sup>rn*, निव न्यवर्तत *hd*, न स्र निवर्तते *fkr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>*, न स्र निवर्तते *b*.

61 So these two returned, they both met

B Śaśiyasī and Taranta and king Purumilha

ततस्त्री *Am*<sup>1</sup>, ततश्च तौ *bn* ततश्च तौ *fk* ततः श्रुतौ *r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>*—निवर्त्याशु *r*, निवर्त्याशु  
*hd*, निवर्तेत *Bn* The emendation निवर्तेताम् is based on the reading of B, on the  
 necessity of a dual middle form, and the assumption that in A the second त dropped  
 out, and that निवर्तासु<sup>o</sup> became corrupted to निवर्त्याशु, as a gerund seemed required  
 for the construction, and आशु is often used thus (see index of words sub voce *āśu*)  
 Then \*भावेवा<sup>o</sup> became तावेताव<sup>o</sup>, which is very pleonastic after तौ तु, the causative for  
 the simple gerund is also clearly wrong—शुभावेवामि<sup>o</sup> *b*, उभावेवामि<sup>o</sup> *n*, उभावेवापि  
*fk*, तावेतावमि<sup>o</sup> *hdm<sup>2</sup>r*—61<sup>ab</sup> is altogether different in Śadgururūsiya.—61<sup>cd</sup> is found here  
 in *m<sup>1</sup>bfkn*, in A this line appears at 80<sup>cd</sup>, where it is repeated in *m<sup>1</sup>*—61<sup>cd</sup> is not in  
*Śadgururūsiya*

62 Now the two kings Taranta and Purumilha were seers,  
 sons of Vidadaśva These two kings themselves paid homage  
 to the two seers

वेददक्ष्युपी *rn*, वेददक्ष्युपी *fk*, वेददक्ष्युपी *b*, वेददक्षिणी *Am*<sup>1</sup>: the Śarāṅnakramani has  
 वेददक्षी, the form of the name in the RV. is वेददक्षि, while वेददक्षिण is not found  
 elsewhere—शुपती *m<sup>1</sup>br*, शुपतिः *hr<sup>1</sup>r<sup>4</sup>r<sup>6</sup>k*, शुपति *f*.

63. And the king (Taranta) showed the seer's son to his royal  
 consort; and with Taranta's approval she gave manifold wealth,

त श्रुपः *hm<sup>1</sup>r*, ये श्रुपः *bfkr<sup>2</sup>r<sup>5</sup>a*—तरन्तानुमता चैव *Am*<sup>1</sup> (चैव *hd*), तरन्तानुमतेनैव  
*bfk*—मादाद् *m<sup>1</sup>fkrns* आदाद् *hd*, आदाद् *b*—The end of the *varga* is here marked  
 by १२ in *bfk*, not in *hdm*<sup>1</sup>

### 13. Story of Śyāvāśva (continued).

64. goats and sheep, cows and horses, to Śyāvāśva, did Śaśiyasī  
 B Father and son, (thus) honoured by the institutors of the  
 sacrifice, went to their hermitage to Atri

B 65. And they saluted Atri, the great seer, of brilliant splendour. (But) Śyāvāśva thought: 'Because I have not seen (any) formula,

B 66. I have, alas! not obtained the maiden beautiful in all her limbs. Could I but become a seer of formulas, my joy would be great.'

°वानहं m<sup>1</sup>fk, °वानिमां r, °वांसु तां ṣaḍguruśiṣya.—अयहं r, ṣaḍguruśiṣya, अयाहं m<sup>1</sup>, अय हे fk.

B 67. To him as he thus reflected in the forest the host of the Maruts appeared.

He saw standing at his (*ātmanah*) side, quite (*iva*) similar in form तुल्यरूपानिवात्मनः Δm<sup>1</sup>bfrk<sup>2</sup>, तुल्यरूपान्महात्मनः rns.—64<sup>cd</sup>-67<sup>ab</sup> are not found in the Nītimañjarī.

68. and equal in age, the Maruts, with gold on their breasts. Seeing the gods similar in age, with the figures of men,

68<sup>cd</sup> is not found in ṣaḍguruśiṣya.

69. Śyāvāśva, astonished, then asked the Maruts, 'Who are ye?' (*ke śtha*: v. 61. 1). Then, however, he became aware that they were the divine Maruts, the sons of Rudra.

के वेति hd, केवेति bfr.—इद्रसूनुनबुध्यत Δ, इद्रपुत्रानबुध्यत s, अद्रपितृानन्वबुध्यत br, अद्रपितृानन्वबुध्यत fk.

70. Having observed (this), he also praised them with the (stanzas) 'They that ride' (*ya im vahante*: v. 61. 11). For the seer considered it a great transgression on his part,

इत्याभिर्वुद्धा r<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>6</sup>, इत्याभिर्वुध्वा hdm<sup>1</sup>, इत्यादिभिर्वुद्धा s, इत्यग्निः पद्भिः bfrk.—तांस्तथा hdr, तांस्ततः b, तांसुतः fk, तानृषिः s.—अतिक्रमं rs, अतिक्रमं b, अतिक्रमं hdm<sup>1</sup>fk.—तं मेने अद्रिर् s, तं मेने ह्यद्रिर् hd, तं मेने m<sup>1</sup> (I have not noted whether अद्रिर् or ह्यद्रिर्). तमृषिर्मेने bfrk.

71. that, as soon as he had seen them, he did not praise them, and that he asked them, 'Who are ye?' Being praised and being delighted with their praise, the sons of Prṣni (the Maruts) as they went along,

यत्न fkr, यत्न r<sup>1</sup>r<sup>2</sup>r<sup>3</sup>, यत्न hdm<sup>1</sup>, यत्न s, यत्न b—यत्न bkr<sup>s</sup>, यात्न A.—69<sup>cd</sup>, 70, 71<sup>ab</sup> omitted in n—सुत्या तथा hb<sup>s</sup>k, सुत्यानया m<sup>1</sup>r—71<sup>cd</sup> omitted in Sadgurusīya—The end of the *varga* is here marked by १३ in m<sup>1</sup>b<sup>s</sup>k, not in hd

#### 14. Story of Śyāvāśva (continued).

72 taking off the gold from their breasts, gave it to him. Now<sup>a</sup> when the Maruts had gone thence, the illustrious Śyāvāśva

अवमुच्य स्वचोभ्यो hm<sup>1</sup>r, स्वचोभ्योऽवमुच्य s, आमुच्य ते स्वकण्ठेभ्यः r<sup>3</sup>, अमुच्यत स्वकण्ठेभ्यो fkr<sup>2</sup>n, अमुच्य सूकण्ठेभ्यो b The line in Sadgurusīya runs: अथास्व महती स्वनात् स्वचोभ्योऽवमुच्य ते—तदा ददु hm<sup>1</sup>r, ददुस्वदा bkn, तदुस्वदा f—मुमहा-  
यशाः nss, तु महायशाः hm<sup>1</sup>r, मुमहातपाः B—Sadgurusīya has an additional line after 72<sup>ab</sup>, and Śāyana another after 72<sup>cd</sup>

<sup>a</sup> Śāyana on RV v 61 17 quotes 72<sup>cd</sup>-79<sup>ab</sup>

73 went in thought to the daughter of Rathavītī. He only just (*sadyah*) a seer<sup>a</sup>, wishing to declare himself to Rathavītī,

स सद्य ऋषिर् hdk, Sadgurusīya (w<sup>3</sup>), स सद्य कषिर् f, स संध ऋषिर् b, स सद्यमुषिर् s, प्रादुर्भूतयिर्म n—प्रवक्ष्याम As, सदेक्ष्याम b, देक्ष्याम k, देक्षा (नद्य<sup>o</sup>) f, विवधू rs

<sup>a</sup> Sieg, p 53, note 7, wishes to read *rsm*, but this is against the MS evidence, and unnecessary

74. commissioned Night on a message with the two (stanzas) 'This my song of praise' (*etam me stomam* v. 61. 17, 18); and to her (Night) who did not see<sup>a</sup> Rathavītī, he discerning (him) with the eye of a seer,

°द्याभ्या Anss, °त्यग्भ्या b, (स्त्रोम)मृग्भ्या f, (स्त्रोम)मृग्भ्या k—दीत्ये hm<sup>1</sup>rn<sup>s</sup>, दूत्ये r<sup>2</sup>r<sup>3</sup>s, देवी b, दिवी f, दिवी k—न्ययोजयत् hm<sup>1</sup>r, न्ययोजयेत् b<sup>s</sup>k, न्यवेदयत् nss—  
तपस्यन्त hm<sup>1</sup>rs, अपस्यन्त s, अपस्यन्ती hr<sup>2</sup>r<sup>3</sup>, अपस्यन्ती f<sup>k</sup>

<sup>a</sup> Cp Sieg p 53 note 9, and p 57, line 2

75 said, 'Here he dwells' (*eṣa lsets* v. 61. 19) 'on a delightful ridge of the Himavat'<sup>a</sup>. Urged by the goddess Night, after learning his instructions,

पृष्ठे b<sup>s</sup>k, पृष्ठ hm<sup>1</sup>r—प्रचोदितः hr<sup>1</sup>ks<sup>s</sup>, प्रचोदितः b, प्रचोदितः n

<sup>a</sup> Cp RV. v 61. 19 *eṣa lsets rathavītīh . . . parvateṣu aparītah*

76. the son of Darbha, taking the girl with him, approached Arcanānas, and after clasping his feet, standing bent forward with folded hands,

दाभ्यं *hrfk*, दाभ्यं *b*, दात्भ्यं *s*, दातुम् *ns*.—खितः *hdm<sup>1</sup>r*, खित्वा *Bngs*.—The end of the *varga* is here marked by १४ in *bfk*, not in *hdm<sup>1</sup>*.

15. Story of Śyāvāśva (concluded).

77. he announced his name (saying), 'I am Rathavīti, son of Darbha : inasmuch as I refused you formerly when you desired an alliance with me,

संगतिम् *hm<sup>1</sup>rs*, संयोगम् *bfkns*.—प्रत्याचक्षि चत् *s*, प्रत्याचच चत् *hd*, प्रत्याचक्षि चत् *m<sup>1</sup>bfk*, प्रत्याचक्षीच *four ṣaḍguruśiṣya MSS.*, प्रत्याचक्षिपत् *two ṣaḍguruśiṣya MSS.*

78. forgive me for that. I pay homage to you ; and do not, adorable one, be wroth with me. You are the son of a seer, a seer yourself, you are, adorable one, the father of a seer.

मा च मे *hm<sup>1</sup>rks*, म वै मे *b*, मे मा स्य *ns*.—क्रुधः *Bgs*, क्रुधः *n*, क्रुधाः *hm<sup>1</sup>r*.—स्वयमृषिः *hm<sup>1</sup>rnss*, स्वयं चरिषिः *kr<sup>2</sup>r<sup>6</sup>r<sup>7</sup>*, स्वयं चरिषि *f*, स्वयं चरिषिः *b*.—भगवन्मृषिः *hm<sup>1</sup>rs*, भगवन्मृषिः *fkn*, भगवान्मृषिः *bs*.

79. Come, accept this (girl) as a daughter-in-law.' So said the king, and himself honouring him with water to wash his feet (*pādya*), with the water of hospitality (*arghya*) and with a mixture of honey (*madhuparka*)<sup>a</sup>,

क्षुपामित्थिदम् *hrs*, क्षुपामित्थिनम् *ns*, क्षुपा तेऽस्त्विति *B*.—पूजयित्वा स्वयं *hdm<sup>1</sup>*, पूजयित्वाथ तं *bfk*, चार्चनाना स्वयं *r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>*.

<sup>a</sup> 79<sup>cd</sup> appears in a modified form in *ṣaḍguruśiṣya*: the better reading there is *pādyaṅghyamadhuparkam* (instead of *pādyaṅghyaṅ madhuparkam*) because *pādya* and *arghya* are different honorific gifts; cp. *AGS. i. 24. 7: viṣṭarāḥ, pādyaṅ, arghyaṅ, ācamanīyaṅ, madhuparka, gauḥ*.

80, 81. and giving him a hundred white (*śukla*)<sup>a</sup> steeds, he dismissed him to his home. And the seer, on his part, having praised Śaśiyasī, and Taranta, and king Purumīha with the six (stanzas) 'May she gain' (*sanat*: v. 61. 5-10), departed to his abode.

Now the following eleven<sup>b</sup> (hymns beginning) 'With law' (*ṛitena*: v. 62-72) are addressed to *Mitra-Varuṇa*.

शुक्रम् hdkr. शुक्रम् b, शुवाम् f — अनुजज्ञे hm<sup>1</sup>r, सोऽनुजज्ञे b, सोऽनुयज्ञे k, सोऽनुयज्ञे f.—80<sup>cd</sup> occurs as 61<sup>cd</sup> in B It seems not improbable that the line belonged to the original text in both places, because with it both *varga* 12 and *varga* 15 (cp note on 56) would have the normal number of five slokas, and in the present position it would, in keeping with the epic style of the passage, come in somewhat like a refrain at the end of the story.—The end of the *varga* is here marked by १५ in hbfkm<sup>1</sup>

<sup>a</sup> Sieg, p 54 note<sup>b</sup>, wishes to read *fulkam* for *śuklam*, but there seems to me to be no necessity for the correction: *śukla* is quite appropriate as an attribute of horses (=Vedic *śukra*, which one MS has), while there is no reason why a familiar word like *fulka* should have been changed to *śukla* <sup>b</sup> Cp *Sarvānukramanī* on RV 1. 62: *maitruvarunam vai tat* (var=5, tat=6)

### 16 RV. v. 73-78. Story of Saptavādhri.

82. There are six (hymns) addressed to the Aśvins (v. 73-78). There is (here) a mystic (*upanisat*) praise consisting of five<sup>a</sup> stanzas (v. 78 5-9) with a view to childbirth

गर्भार्थं hd, गर्भार्थां fdkr — पश्वर्षो<sup>a</sup> hm<sup>1</sup>r<sup>a</sup>, पश्वर्षु<sup>b</sup> fr, पश्वर्षं<sup>c</sup> bk

<sup>a</sup> Cp *Sarvānukramanī*: *antyaḥ pañca garbhāśvīny upanīsat* *Sadguruśiṣya*, with reference to this, remarks (p. 122) that *upanīsat* is used in the singular because the five stanzas are specified as an aggregate (*pañcārcasamudāyopadīśatvāt*) According to ŚIyana the last three stanzas only (7-9) are *garbhāśvīny upanīsat* Aufrecht, in his abstract of the *Sarvānukramanī*, has '5-7'. this should be corrected to '5-9.'

82<sup>cd</sup>-84. There is a sacred tradition (*śruti*) that the seer<sup>a</sup> after incurring seven failures (*aparādhān*)<sup>b</sup> was appointed<sup>c</sup> (again) by (king) Aśvamedha of the race of Bharata, his wedlock being childless On the eighth failure, however, the king<sup>d</sup> cāśtīṅg him, in a trough (made) of a tree (*vṛkṣādronī*)<sup>d</sup>, into a chasm (*rbīsa*)<sup>e</sup> kept him down (in it) when he leapt up at night (Then) the seer praised the Lords of Light (*śubhaspati*) with the hymn 'Ye Aśvins' (*aśvinau* v. 78).

82<sup>cd</sup>. सप्त ह्रस्वापराधान्वे r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, सप्तह्रस्वोऽपराधान्वे hdm<sup>1</sup>r<sup>2</sup>, सप्तह्रस्वोऽपराधे तु r, सप्तह्रस्वोऽपराधे तु b, सप्तह्रस्वोऽपराधे तु fk.—83 अयिः हतो r, अयि हत्वा hdm<sup>1</sup>, अयो हत्वा r<sup>2</sup>, अयिहतो fkr<sup>5</sup>r<sup>7</sup>, अयिहाता<sup>a</sup> b — वै युतिः hdkr, नः युतम् bkr<sup>5</sup>r<sup>7</sup>.—तमष्टमे A, ततोऽष्टमे r, ततो चमे b, तताग्रमे f, तताग्रम् k.—84 अयोसे ना r<sup>4</sup>r<sup>6</sup>, अयोसे ह b, अयोत्से ह fk, अयोन्से ह r<sup>5</sup>r<sup>7</sup>, अयि से ह hr, अयि सेह d, अयि चेह m<sup>1</sup>.—स्त्रं hm<sup>1</sup>r<sup>1</sup>fk, स्त्रिं b, राची (राची) r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—अधारयत् bkr, व्यधावयत् A.



<sup>a</sup> That is, Saptavadhri, the seer of RV. v. 78. <sup>■</sup> This being an explanation of the seer's name, Sapta-vadhri, as 'seven times impotent.' <sup>■</sup> That is, commissioned according to the custom of *niyoga*; the verb *kr̥* being used as above in iv. 110 (*putrikām̐ kr̥*). <sup>d</sup> This is an attempt to explain the situation in RV. v. 78. 5, 6, where the *Ásvins* are described as releasing Saptavadhri by rending a tree (*vr̥kṣa*). <sup>o</sup> This word occurs in the preceding stanza (v. 78. 4), where the *Ásvins* come to the rescue of Atri in a chasm (*rbīsa*).

85, 86. They, raising him out of that (chasm), made him productive again. The triplet 'Like the wind' (*yathā' vātuh̐*: v. 78. 7-9) is with **■** view to a child (*garbha*) for himself who like a child (in the womb) slept (in the tree)<sup>a</sup>; but the other two stanzas<sup>b</sup> are to be known as for the *Ásvins*<sup>c</sup>.

B This is also recognized (*dyṣṭam*) as a consecrating prayer for children issuing from the womb (*sravatām*)<sup>d</sup>.

85. समुद्धृत्य *hm<sup>1</sup>bk*, समुद्धृत्य *f*, समुद्धृत्य *r*.—वृचः स्वस्वीव *m<sup>1</sup>*, वृच स्वस्वीव *hd*, चिच-स्वस्वीव *b*, चिच स्वस्वीव *fk*, चिचस्वस्वीव *r<sup>6</sup>r<sup>7</sup>*.—गर्भार्थं *hdm<sup>1</sup>*, गर्भार्थं *bkr<sup>6</sup>r<sup>7</sup>*.—स्वप-तस् *hm<sup>1</sup>rb*, स्वपतस् *r<sup>6</sup>r<sup>7</sup>*, स्वपतस् *f*, तपतस् *k*.—86. ज्ञेयं स्वस्त्रिभ्यामितरे ऋषी *hm<sup>1</sup>r*, ज्ञेयावस्त्रिभ्यामितरौ वृचौ *B*.—86<sup>ed</sup>=viii. 66<sup>ab</sup>. This line is wanting in A, but is found in *m<sup>1</sup>* as well as *B*.—The end of the *varga* is here marked by १६ in *bfk*, not in *m<sup>1</sup>* or *hd* (as the line is wanting in these two MSS.).

<sup>a</sup> The versified story told by Śāyana, in his introduction to RV. v. 78. 5, is different from the above. Here the seer is placed in a box at night by enemies and kept from intercourse with his wife, but is rescued from his confinement by the *Ásvins*. <sup>b</sup> That is, v. 78. 5, 6, the first two of the five specified in 82. <sup>o</sup> The *Ásvins* are invoked in these two stanzas. <sup>d</sup> Cp. *R̥gvidhāna*, ii. 17. 1<sup>ed</sup>-4<sup>ab</sup>, quoted by Śaṅguruśiṣya, p. 123.

### 17. Deities of RV. v. 79-87. *Khilas*.

B 87. But it<sup>a</sup> may likewise (*tadvat*) be (regarded as) concerned with the evolution of becoming (*bhāva-vṛtta*)<sup>b</sup>, for it evidently has such a character: that it has this character (*rūpa*) is evident from the two words afterbirth (*jarāyu*)<sup>c</sup> and embryo (*garbha*)<sup>d</sup>.

तद्दत्थात् *m<sup>1</sup>*, तत्तस्यात् *b*, तत्तस्या *fk*, तत्तस्यास् *r*.—जरायु<sup>o</sup> *hm<sup>1</sup>*, जरायु<sup>o</sup> *fk*, जरायु<sup>o</sup> *r*.—This śloka is not found in A, but *m<sup>1</sup>*, as well as *B*, has it.—87<sup>b</sup>=iii. 76<sup>a</sup>; iv. 18<sup>b</sup>; vi. 94<sup>b</sup>; viii. 62<sup>a</sup>.

<sup>a</sup> That is, this aggregate of five stanzas (*tad* in 86<sup>a</sup>).  
<sup>b</sup> That is, it has also a more general sense; see *bhāvavṛtta* in the index of words.

78. 8. <sup>d</sup> Which occurs in RV. v. 78. 7.

<sup>o</sup> Which occurs in RV. v.

88. The two (hymns) 'To great' (*mahe* v. 79, 80) are addressed to Dawn; the two 'They yoke' (*yuñjate* v. 81, 82) are addressed to Savitr. (In) 'Unto' (*acha* v. 83) Parjanya is praised; but in 'Verily' (*bat* v. 84) the Middle Earth<sup>a</sup> is praised.

अहेति वै A, अहा यद् B—वक्ति त्वसिन् A, तु वक्तियेति B—क्षुता B, तु वाक् A

<sup>a</sup> In Nirukta xi 37 (on RV v 84. 1) Pṛthivī is one of the deities of the middle sphere (*madhyasthanā strīyah* xi 22-50), see Naughtantuka v 5

B 89. The (stanza) 'For us to-day, god Savitr' (*adyā no deva savitah* v. 82 4) destroys evil dreams

'Forth to the sovereign lord' (*pra samrāje* v 85) is addressed to Varuṇa. The following one 'O Indra-Agni' (*indrāgniḥ* v. 86) is addressed to Indra-Agni.

इयं दुःखमनाशनी bf, \*नाशिनो kr, दुष्चं दुःखममशासनम् m<sup>1</sup>—\*राजे इंद्रा° hdb, \*भ्राज इंद्रा° fk, \*राजे पङ्कम् r—इन्द्राग्निन्द्रा° hm<sup>1</sup>B, पङ्कमिन्द्रा° r—\*पमुत्तरम् hm<sup>1</sup>r, \*पमुच्यते r<sup>2</sup>.r<sup>2</sup>, \*गन्धमुच्यते f, \*गन्धमुच्यते k, \*प्र उच्यते b—89<sup>ab</sup> is not found in A, but m<sup>1</sup>, as well as B, has it

90. The following hymn 'Forth' (*pra* v 87), the last (of the Mandala), is addressed to the Maruts while making incidental mention of Visnu (*viṣṇu-nyunga*).

B It is called Evayāmarut<sup>a</sup>, being the antecedent (*prati-pūrvaka*)<sup>b</sup> in the (case of the) Indra hymn 'As Heaven' (*dyaur na* : vi. 20).

विष्णुं व्यङ्गं hrfk, विष्णुव्यगं d, विष्णु गंगं m<sup>1</sup>, विष्णुर्वङ्ग b.—उत्तमम् hr<sup>2</sup>, उत्तरम् dbfkr—नेद्रे fb, नेद्रे k, नेद्रे r.—90<sup>cd</sup> is not found in A or m<sup>1</sup>.

<sup>a</sup> Because this word is the refrain in the second pāda of every stanza of the hymn

<sup>b</sup> That is, the hymn for which another may be substituted. That this must be the meaning of the word (which has not been noted elsewhere) appears from AB vi 30 15 and the comment, on that passage, of Sayana, who remarks that, at the midday libation, instead of the Evayāmarut hymn an Indra hymn, 'dyaur na' (vi 20), which makes mention of Visnu (*viṣṇu-nyūṅga*), should be substituted

91. But the hymn of Fortune (*śrīsūkta*)<sup>a</sup> is a benediction. the following six<sup>b</sup> are connected with fortune and sons<sup>c</sup>. Or that (hymn) may be (regarded as) meant to banish ill-luck. Agni is incidentally praised<sup>d</sup> (*nipātabhāj*) in it.

०वादसु hm<sup>1</sup>r, ०वादी स्वात् bkr<sup>2</sup>, ०वादी स्वा f, ०वादास् r<sup>6</sup>r<sup>7</sup>.—श्रीपुत्राणां Abf, श्रीः पुत्राणां r<sup>6</sup>r<sup>7</sup>, स्त्रीपुत्राणां kr<sup>(2)</sup>.—पट् bkr<sup>6</sup>r<sup>7</sup>r<sup>4</sup>r<sup>6</sup>, तु hdr.—तस्याद्वा० hm<sup>1</sup>r, तस्याद्वा० r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, स्वाद्वा० bkr<sup>2</sup>, (no तत्).—०लक्ष्म्यपनुद्म hm<sup>1</sup>r, ०लक्ष्म्यपनिर्नोदः r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, ०लक्ष्म्यापनिर्नोदे bf, लक्ष्मीं पतिर्नोदे kr<sup>2</sup>, ०लक्ष्म्यपनिर्नोदे r<sup>6</sup>r<sup>7</sup>.—तत्र A, तत्र B.—The end of the *varga* is here marked by १७ in bfm<sup>1</sup>, not in hd.

<sup>a</sup> This khila after RV. v. 87 is printed by Aufrecht, RV.<sup>2</sup> p. 676, where it has twenty-three stanzas, and by Max Müller, RV.<sup>2</sup> vol. iv, pp. 523–528, where it has twenty-nine stanzas; the first fifteen with a commentary. In *Ṛgvidhāna* ii. 18. 1 it is stated to consist of fifteen stanzas (the śloka in which this is stated reappears in the khila itself, sixteen in Max Müller, twenty-two in Aufrecht); this statement is confirmed by the text of the hymn in the Kashmir MS. collection of khilas (ii. 6–8), which has only fifteen stanzas, agreeing with the first fifteen in Aufrecht and Max Müller. Cp. Meyer, *Ṛgvidhāna*, pp. xxi, xxii.

<sup>b</sup> This must refer to the six khilas which follow the *śrīśukta* in the Kashmir MS. of the khilas, viz. (1) *ya ānandaṃ samāviśat* (four stanzas), (2) *atklīto yasya nāma* (five stanzas), (3) *mayi śleṣo mā vadhiḥ* (five stanzas), (4) *saṃ sravantu marutaḥ* (five stanzas), (5) *ā te garbho yonim* (seven stanzas), (6) *agnir etu prathamō devatānām* (five stanzas). The next khila in the collection is that which comes after RV. vi. 45 (= viii in Aufrecht), beginning *caḥṣuś ca*.

<sup>c</sup> The last three of these six khilas are mentioned in the next śloka (92), *saṃ sravantu* being charms for the prosperity of cattle, *ā te* and *agniḥ* for the attainment of sons.

<sup>d</sup> Under the name of *Jātavedas*.

## 16. The Khilas of Prajāvat and Jīvaputra. Employment of formulas.

92. Or<sup>a</sup> the two (hymns of) Prajāvat<sup>b</sup> and Jīvaputra<sup>c</sup> (may be) used together as praise (*saṃstutau*) in the ceremony of pregnancy (*garbhakarman*). (In the hymn) 'Flow together' (*saṃ sravanti*)<sup>d</sup> various kinds of females having milk are praised together.

प्रजावल्जीवपुत्री hdm<sup>1</sup>, प्रजावल्जीवपुत्री r<sup>1</sup>r<sup>2</sup>r<sup>4</sup>r<sup>6</sup>bkr<sup>2</sup>, प्रजावान् जीवपुत्री r, प्रजावान् जीवपुत्रा r<sup>5</sup>. \*पुत्री I believe to be due to a misunderstanding of the following वा. I have decided on the dual because of संस्तुती at the end of the line, and because AGS. i. 13. 6 has the dual.—ययस्त्रिन्यः r, ययस्त्रिन्य b, पयस्त्रिन्य fk, यथायस्त्रिन्यः hm<sup>1</sup>r<sup>3</sup>r<sup>2</sup>.—संस्रवन्तीति hdm<sup>1</sup>rf, संश्रवन्तीति k, संश्रवतीति b.—92<sup>cd</sup>-102 are omitted in r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

<sup>a</sup> That is, they may have this special application; cp. AGS. i. 13. 6: *prajāvajīvaputrābhyaṃ haikē*; cp. Stenzler's note, p. 34; Meyer, *Ṛgvidhāna*, p. xxv. <sup>b</sup> This khila, called by the name of its author, has seven stanzas in the Kashmir MS., and is there described thus in the *Anukramaṇī*: 'ā te, sapta, prajāvān, garbhārthāśistutīḥ'. Its first stanza is quoted by Stenzler in his critical notes, AGS., p. 48. <sup>c</sup> This khila, also called after its author, coming immediately after that of Prajāvat in the Kashmir MS.,

has five stanzas, and is thus described in the Anukramanī: 'agnih, pañca, jītaputra, āgnī-rārunam. The first stanza is quoted by Stenzler critical notes, p. 48, and the first two are quoted in Paraskara GS 1.5.11. The first is almost identical with AV 11.23.2. Cp Meyer, Rgvidhāna, p. xxi, Indische Studien, v. 315. <sup>a</sup> As all the MSS agree in reading *sam sravanti* *st*, this may be a various reading of the pratika, and not a corruption of *sam sravanti* *st*, but the Kashmir MS of this khila has *sam sravanti* as well as AV 11.26.3, which is almost identical with this stanza. The five stanzas of this khila occur in AV. 11.26.1-5 the first three in a different order (2=AV. 1, 3=AV. 2).

93. In benedictions<sup>a</sup>, in (enumerations of) technical names, in leading ritual forms<sup>b</sup>, a deity is incidentally mentioned (*nīpāta-bhāṅ*). One familiar with formulas should here observe (it) carefully from the statement of its characteristic name (*linga*).

°संख्यां देवता hm<sup>1</sup>b, °सखा तु देवता fkr<sup>2</sup>, °संख्यां देवता: r — °वाक्यात् m<sup>1</sup>br, °वाक्या हdr<sup>3</sup>fkr<sup>2</sup> — 93<sup>ab</sup> = 11.82<sup>ab</sup>

<sup>a</sup> Such is the *śrūktā*, in which Agni is incidental (see above, 91) above, 11.82

<sup>b</sup> Cp.

94 (In the case) of the application of a formula and the formula (itself), the application is the more important. There should be careful observation of the rule (*vidhi*) regarding the two. The formulas should be (regarded as) making (only) statements (*abhidhāyaka*)<sup>a</sup>.

मन्त्रप्रयोगमन्त्रयोः br, मन्त्रप्रयोगमन्त्रायाः fk, मन्त्रप्रयोगमन्त्राया हdm<sup>1</sup>r<sup>2</sup> — °धानकाः br, °धानकाः r<sup>2</sup>, °धा - काः f, °धानका k, °धानिकाः hdm<sup>1</sup>r<sup>2</sup>.

<sup>a</sup> That is, they merely contain statements about deities, but give no rule (*vidhi*) as to their employment (*viṅyoga*), as the *Bṛāhmanas* and *Sūtras* do.

95 Hence (there may be) a disagreement of the formulas with the (application). But the words (*pada*) occurring in them (the formulas), which have a generally understood meaning (*samvijnāna*), may express what is secondary (*guna*)<sup>a</sup>.

गुणाभिधायकानि r, गुणभिधायकानि b, गुणाभिधायनानि hm<sup>1</sup>r — सविज्ञान° hm<sup>1</sup>br, सविज्ञान° r — 95<sup>cd</sup> is omitted in 11.

<sup>a</sup> For instance, *Jatavedas* might in a formula be generally understood to mean Agni, but the specific sense might be the primary one in the ritual. Cp *Nirukta* vi. 13 *yaṅ tu samvijnāna bhūtam syat pradhānya stāv*.

96. The formulas being secondary and the rites primary, the deities may be primary or secondary<sup>a</sup>: this is (to be) understood.

प्रधानगुणभूताः स्युर् r, प्रधानगुणभूता स्युर् hdbf.—The end of the *varga* is here marked by १८ in hbf, not in m<sup>1</sup>dk.

<sup>a</sup> That is, according as they are applied in the ritual or are mentioned in the formulas.

### 19. Story of the birth of Bhṛgu, Aṅgiras and Atri.

97. Prajāpati<sup>a</sup>, desirous of offspring, offered a sessional sacrifice (*sattra*) lasting three years, accompanied by the Sādhyas and the All-gods, we are told (*iti*).

सर्च MSS.—विश्वेदेवेः सदेति च ABn, विश्वेदेवेति चः श्रुतम् Ṣaḍguruśiṣya.

<sup>a</sup> The following story, as an introduction to RV. vi, is quoted in the Nītimañjarī (97-102) and by Ṣaḍguruśiṣya (97-101).

98. Thither came Vāc in bodily form to the ceremony of initiation. On seeing her there simultaneously Ka's (Prajāpati's) and Varuṇa's

जगाम शरीरिणी bṅṅ, जगामाशरीरिणी hdm<sup>1</sup>rsk.

99. semen was effused. Vāyu scattered it in the fire at his will. Then from the flames Bhṛgu was born, (and) the seer Aṅgiras among the coals (*aṅgāra*)<sup>a</sup>.

तदास्युर् hdm<sup>1</sup>ṅ, तदास्युर् b, तदाच्यम् f, ददाच्यम् kn, तद्वाभ्याम् r.—प्रास्यद् ṅ, प्रास्य hdm<sup>1</sup>r<sup>3</sup>n, प्रास्यं fkr<sup>2</sup>, प्राच्यं b, प्रास्यं r.—चिभ्यो hdm<sup>1</sup>rfs, चिभ्यां b, चियो n.—अङ्गुरिष्वङ्गिरा hdm<sup>1</sup>r<sup>3</sup>ṅ (Nirukta iii. 17), अङ्गुरिभ्योऽङ्गिरा rn, अङ्गुरिभ्योङ्गिरा b, अङ्गारद्याङ्गिरा kr<sup>2</sup>, अङ्गारस्याङ्गिरा f.

<sup>a</sup> Cp. Nirukta iii. 17 and AB. iii. 34. 1 (*ye 'aṅgārā āsams te 'aṅgirasō 'bhavan*).

100. Vāc, on seeing the two sons, herself being seen, said to Prajāpati: 'May a third seer also, in addition to these two, be (born) to me as a son.'

प्रजापतिं सुती ṅ, प्रजापतिं सुती n, प्रजापतिं तु ती b, प्रजापतिस्तु ती hdm<sup>1</sup>rsk.—दृष्टा दृष्टा bfrn, दृष्टा दृष्ट ṅ (two MSS.), दृष्टा तुष्टा ṅ (one MS.), दृष्टा द्रष्ट k, दृष्टा दृष्टा hdm<sup>1</sup>.—भवेद् hm<sup>1</sup>r<sup>3</sup>bfn, भवत् ṅ.

101. Prajāpati (thus) addressed, replied 'So be it' to Bhārati (Vāc) Then the seer Atri was born, equal in splendour to Sun and Fire

तथेत्युक्तः hrbfkn, तथेत्युक्ता m<sup>1</sup>, तथेत्याह s — प्रथमापत hfkra, मापमाणां तु s, मापमाण तु hdm<sup>1</sup>—The end of the *varga* is here marked by १२ in m<sup>1</sup>bfk, not in d

### Mandala vi.

#### 20. Origin of Bharadvāja. Deities of RV. vi. 1-46.

102 Brhaspati was the son of the seer who was born from the coals (Angiras). Brhaspati's (son) Bharadvāja<sup>a</sup>, who is called Vidathin,

विदधीति m<sup>1</sup>fbr<sup>2</sup>n, विदधीति hdrk

\* As the account of the sixth Mandala really begins with the mention of its seer, we have here no exception to the rule that the beginning of a Mandala coincides with the beginning of a *varga* in the BD

103. and who was a preceptor among the Maruts, was (thus) the grandson of Angiras. Now this sixth Mandala is stated to be his and his sons' <sup>a</sup>.

महत्स्वासीद् r, महत्स्वासीर् b, महत्ससि fk, महत्स्वसि hd, महत्सति m<sup>1</sup>.—गुरुर्यस r, गुरुर्यस bdm<sup>1</sup>, गुरुर्यस fbk, गुरुर्यस r<sup>2</sup>r<sup>2</sup>, मुवन्वस r<sup>1</sup>r<sup>4</sup>r<sup>4</sup>.—सपुत्रस तु तसिद् fbkr, सपुत्रस तसितन् A.

\* Bharadvāja is the seer of the great majority of the hymns of Mandala vi, a few hymns are also attributed to six seers with the patronymic Bhāradvāja.

104 In it there are thirteen hymns addressed to Agni (beginning) 'Thou, O Agni' (*tvam hy agne*: vi 1-6, 10-16), while there are three (beginning) 'The head' (*mūrdhānam*: vi 7-9) to Agni Vaiśvānara.

105. After this (i. e. vi. 16) there are here exactly twenty-nine (hymns)<sup>a</sup> addressed to Indra (beginning) 'Drink' (*piba*: vi 17. 1). The two gods who (occur) in the (stanza) 'O Agni, he dwells' (*agne sa kṣeṣat*: vi. 3. 1) are incidentally mentioned (*nipātita*).

एकामत्रिंशदेवाच r<sup>2</sup>, एकामत्रिंशदेवाच b, एकामित्रिंशदेवाच fkr<sup>2</sup>, एकामित्रिंशदेव hdr, एकामित्रिंशदेव m<sup>1</sup>.—देवी यौ A, द्वौ देवौ B

<sup>a</sup> This makes vi. 46 the last of the Indra hymns (allowing for vi. 28 as *gavām stuti*), thus leaving the deity (Indra) of the greater part of vi. 47 unspecified. It would therefore have been more correct to say thirty instead of twenty-nine.

106. But these two stanzas 'Bring to aid' (*protaye*: vi. 21. 9), 'Now my' (*nū me*: vi. 21. 11)<sup>a</sup> are traditionally held to be addressed to the All-gods. The hymn 'Hither' (*ā*: vi. 28) is (in) praise of cows, the second stanza (vi. 28. 2) and the last verse (vi. 28. 8<sup>d</sup>) being addressed to Indra<sup>b</sup>.

ब्रू मे h d r, ब्र म m<sup>1</sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, ब्र म b, ब्र म f, ब्र म k.—सृते br<sup>5</sup>, सृती fk, तु ते hm<sup>1</sup>r.—106<sup>ed</sup> is omitted in fk.—The end of the *varga* is here marked by २० in b, not in hdm<sup>1</sup>fk.

<sup>a</sup> 106<sup>ab</sup> is quoted by Sūyāna on RV. vi. 24. 5 in the following form: *protaye 'nyad iti tv ete vaiśvadevyāo rcau smṛte*: that is, the stanza *anyad* (vi. 24. 5), not *nū me* (vi. 21. 11), is stated to be addressed to the All-gods. There is nothing in the MSS. of the BD. to support this reading, while the Sarvānukramaṇī on RV. vi. 21 makes the express statement *navamyekādaśyau vaiśvadevyau*, saying nothing about vi. 24. 5. <sup>b</sup> Cp. Sarvānukramaṇī: *dvitīyāindrī vṛṅgntyas ca pādah*.

21. Deities of RV. vi. 37, 44, 45, 47.

107. In the (stanza) 'Bringing hither' (*āsarāṅśah*: vi. 37. 3) Vāyu and Indra are praised together<sup>a</sup>.

B Or else Indra is here predominantly praised, while Vāyu is incidental (*nipātabhāḥ*).

वायुरिन्द्रश्च संसृती hm<sup>1</sup>r, इन्द्रवायू सह सृती br<sup>6</sup>r<sup>7</sup>.—107<sup>ab</sup> omitted in k.—वाच br, चाच m<sup>1</sup>f, omitted in k.—107<sup>ed</sup> is found in B and m<sup>1</sup> only.

<sup>a</sup> There is no reference to this stanza in the Sarvānukramaṇī.

B 108. The triplet 'This god' (*ayam devaḥ*: vi. 44. 22-24), which is addressed to Soma, some say is addressed to Indra<sup>a</sup>.

But the triplet 'Above' (*adhi*: 31-33) of the (hymn) 'Who brought' (*ya ānayat*: vi. 45)<sup>b</sup> is (in) praise of Bṛbu<sup>c</sup>.

108<sup>ab</sup> is found in B and m<sup>1</sup> only.—य आनयदिति लख्ख A, शरीरं चक्षुरित्यस्यां m<sup>1</sup>r b f k (चक्षु b, वक्षु fk).—तृचोऽधीति वृवुसृतिः Am<sup>1</sup>, तृचोऽधीति वृवोः सृतिः r, त्रिचे वीति त्रिवासृतिः b, तृचे ताति वृवासृतिः f, त्रिचे तात चवासृतिः k.

<sup>a</sup> The Sarvānukramaṇī makes no mention of this triplet. <sup>b</sup> The reading of B (*Sariram cakṣur śty asyaṃ, tṛce 'dhīti bṛvustūṣiḥ*) would mean: 'The body (is praised) in

the stanza "The eye" (*cakṣuḥ*), in the triplet "above" (*adhī*) there is praise of *Dṛṣu*<sup>a</sup> *Cakṣuḥ* is the pratīka of the khula which precedes RV. vi 45. In Aufrecht's RV. (p. 676 f) it contains three stanzas. But in the Kashmir collection of khulas (ii 15) it has only one stanza (identical with the first in Aufrecht), followed by the words *ya ānayat parāvataḥ* (the pratīka of RV vi 45), and in the Anukramanī at the beginning of Adhyāya ii it is described with the words *cakṣur, aka (= ekā), atmastūḥ* ° Cp Sarvānukramanī. *tṛce 'nīye br̥has talā dānataḥ*

109 And Śamyu<sup>a</sup> praises his father in the last verse (*pada*) of the triplet. The five stanzas (beginning) 'Sweet, indeed, is this' (*svādus kīlāyam* · vi 47 1-5) which follow (the Indra hymns)<sup>b</sup> are addressed to Soma °.

वितर kr, वितर hb वितरः d—अपुत्र hm<sup>1</sup>r, अपुत्र b, वायु fr—वृषस्त्रास्त्रे m<sup>1</sup>, वृषस्त्रान्ते hdr, मूहस्त्रान्ते B—स्वकम् B, स्वयम् hdm<sup>1</sup>r—°ति तु सौम्यः पञ्चर्षं उत्तरः hdr<sup>1</sup>r<sup>2</sup>m<sup>1</sup>, स्त्रिताः पञ्चर्षं सौम्य एव वा bkr

<sup>a</sup> The *seer* of RV vi 44-46, 48 there is nothing in the last *pāda* of 45 to indicate that Śamyu's father is praised. Śaigurnisya, however, remarks that according to a Vedic authority *Dṛṣu* was a relative (*bandhu*) of Śamyu. <sup>b</sup> That is, the group of Indra hymns ending with vi 46, cp above, v 103. ° The reading of A agrees in matter with the Sarvānukramanī, which makes no mention of Indra as an alternative deity for 47 1-5, on the other hand the wording of B (*etāḥ pañcarṣaḥ saumyaḥ*) agrees more closely with that of the Sarvānukramanī: *pañcarṣaḥ saumyaḥ*

B 110. Or else Indra is here predominantly praised, while Soma is incidental; for in the Aitareya (Brāhmana)<sup>a</sup> they are stated to be Anupānyā stanzas addressed to Indra.

110<sup>ab</sup> is nearly identical with 107<sup>cd</sup>.—इन्द्रसिद्धो b, इन्द्रसिद्धा f, इन्द्रसिद्धा k, इन्द्रसिद्धो r, इन्द्रसिद्ध m<sup>1</sup>.—निपातोयाः b, निपातोयाः fk, निपातो m<sup>1</sup>, निपातोऽथ r—सूयन्ते b, सूयन्ते m<sup>1</sup>fr—110 is found in B and m<sup>1</sup> only.

<sup>a</sup> In AB *lit.* 38 it is stated that the four stanzas RV vi 47. 1-4 are to be repeated as anupānyā stanzas to Indra *svādus kīlāyam madhukmanīlāyam ūndrasyaśatīr anupānyāḥ samaatī*

111. (In) 'Destitute of pasture' (*agavyūti* : vi. 47. 20) one verse (*pāda*) praises the Gods, the next one (the second) the Earth<sup>a</sup>, the third<sup>b</sup> Brhaspati, the last verse (*pada*) Indra

तृतीयं त्विन्द्रम् hm<sup>1</sup>r<sup>1</sup>r<sup>2</sup>r<sup>3</sup>, तृतीयोऽशोदिन्द्रम् bkr, तृतीयोऽशोत्विन्द्रम् r—The end of the *varga* is here marked by २१ in bfm<sup>1</sup>, not in hdk



<sup>a</sup> 111<sup>ab</sup> is quoted by Śaṅguruśiṣya on RV. vi. 47. <sup>b</sup> The reading *ṛṣiyas tu tv indram* furnishes a clear case of *m* particle inserted to avoid the hiatus.

## 22. Deities of RV. vi. 47 (continued) and vi. 48.

112. The (verse) which follows, 'O Lord of Wood, be firm in body' (*vanaspate vidvaṅgaḥ*: vi. 47. 26<sup>a</sup>), the teachers state to be evolutionary (*bhāvavṛtta*). But the (whole) three stanzas (26–28) relate to the stroking of the car<sup>a</sup>, while the three here (beginning) 'Forth' (*upa*: 29–31) are (in) praise of the Drum.

परं यत्तद् hdm<sup>1</sup>, पदं यत्त b, पदं यत्तद् f, पदं यत्त k.—ऋचक्षु तिस्रक्षु hdm<sup>1</sup>, ऋचस्य तिस्र b, ऋचस्य तिस्रो fk.—With 112 begins a lacuna of fifteen ślokas (112–126) in R; cp. Sieg, Sagenstoffe, p. 39.

<sup>a</sup> See AB. vii. 9. 2; AGS, ii. 6. 5; Śaṅguruśiṣya on RV. vi. 47.

118. And the hemistich 'Together, winged with steeds' (*sam abvaparnāḥ*: vi. 47. 31<sup>ed</sup>) is addressed to Indra<sup>a</sup>. The ten (stanzas) at the beginning of the Ṛṣapāṇi hymn<sup>b</sup> (vi. 48. 1–10) are to Agni; the following triplet (11–13) in (this) hymn to Pṛṣni is addressed to the Maruts, and, again, the following couplet (14, 15) is addressed to the All-gods.

The text of 113<sup>ed</sup> and 114 follows the reading of bfk owing to the confusion and corruption of these six pādas in hd and m<sup>1</sup>:

113<sup>o</sup>. त्वुचः परो b, लचः ॥ पुरो fk.—भारतः bfk.—पृश्निसूते b, पूश्निसूते f, पूष्णिसूते k.—In hdm<sup>1</sup> the whole pāda reads आदित्यो वा भरतः पृश्निसूते । आदित्यो वा being taken from 114<sup>a</sup>.

113<sup>d</sup>. वृचः परो b, वृचा परो fk.—वैश्वदेव fb, वैश्वदेवं k.—In hdm<sup>1</sup> this pāda reads प्रगाथस्त्वच वरुदेवतोऽच्यः ॥

<sup>a</sup> There is no statement as to the deity of vi. 47. 6–19 and 21; cp. above, 105; on 22 ff. see below, v. 140. <sup>b</sup> Cp. Sarvānukramaṇi: *ṛṣapāṇikam pṛṣnisūktam*; see Śaṅguruśiṣya on RV. v. 49 and vi. 48.

114. Or it may be addressed to the Ādityas or to the Maruts<sup>a</sup>. The four (stanzas) 'To me, O Pūṣan' (*ā mā Pūṣan*: vi. 48. 16–19) one should know to be addressed to Pūṣan, (and) the following couplet there (20, 21) to be addressed to the Maruts; the last

(stanza) is a celebration of Heaven and Earth or is (meant) for Prśni (22)<sup>b</sup>.

114<sup>a</sup>. वा स्याद् *fb*, वा स्या *k*—This pāda in *hdm*<sup>2</sup> reads आ मा पूषन्निति पीष्ण-  
यतसम् = 114<sup>b</sup>.

114<sup>b</sup> आ मो पूषन्निति पीष्णायतसः *b*, आ मो पूषन्निति पाष्णाय तिसः *f*, च मो  
पूषनि स्ते पाष्णाय तिसः *k*—This pāda in *hdm*<sup>2</sup> reads वृचः परी मादतः पृत्रिसूक्तं = 113<sup>c</sup>.

114<sup>c</sup>. तत्र विद्यात् *fk*, तत्र विद्याद् *b*—This pāda in *hdm*<sup>3</sup> reads आदित्यो वा  
मादत एव वा स्याद् = 114<sup>a</sup>.

114<sup>d</sup> अत्तरयुधोः *b*, युत्युलोः *f*, युलोः *k*.—कीर्तना पृत्रये च *b*, कीर्तिता प्रियायये  
च *fk*.—This pāda in *hdm*<sup>3</sup> reads अन्वा युमुकीर्तितं पृत्रयो वा ॥—The end of the *varga*  
is here marked by २२ in *hb**f*, not in *dk*.

\* The only practical difference between the above statements about RV vi. 48 and those of the Sarvānukramanī is, that in the latter the option of *lingoktadevatā* includes stanza 13 Cf. BD vol 1, p 122, note <sup>6</sup> <sup>b</sup> Sadguruśiṣya remarks that the wording of the Sarvānukramanī, *antya dyāvābhūmyor vā prāner vā*, is an imitation of another Anukramanī the passage meant is undoubtedly BD v. 114<sup>d</sup>

### 23. Deities of RV. vi. 49-62.

115, 116. After this the four hymns 'I praise' (*stuṣe*: vi. 49-52) are addressed to the All-gods—the second stanza (vi. 49 2) (praises) Agni, and the fourth (49 4) Vāyu, then the fifth (49 5) the Aśvins, but the seventh here praises Vāc (49 7), the eighth 49. 8) Pūsan, the ninth (49 9) Tvastr, 'Of the world' (*bhuvanasya* 49. 10) Rudra, then the two next (49 11, 12)

116 चौत्यृक् तु सप्तमी *hdm*<sup>3</sup>, सौत्यृक् यावीरवी *b*, सौत्यृक्वावीरवी *fk* (10 पावी-  
रवी, the pratika of vi. 49 7)—चौत्तरि *hdm*<sup>2</sup>*b*, चौत्तरम् *k*.

117. are addressed to the Maruts. (With) 'Who the spaces' (*yo rajūmsi*: vi. 49. 13) the seer sang of Viṣṇu\*. 'To' (*abhi*: vi. 50 6) is addressed to Indra, and 'Hither' (*ā*: vi. 50 8) is addressed to Savitr. There is one to Rodasī (vi. 50. 5), one to Agni (9) as well as to the Aśvins (10) (beginning) 'And' (*uta*. vi. 50. 9, 10)<sup>b</sup>.

माहृत्यो यो *hd*, माहृत्यो यो *b*, माहृत्यो यो *m*<sup>1</sup>, माहृत्यो (no यो) *fk*—अगावृषिः *hd*,  
अगावृषिः *m*<sup>1</sup>, अगावृषिः *b*, अगावृषिः *f*, अगावृषिः *L*.—अभ्येन्द्रोति स *b*, अभ्योन्द्राति च

f, अग्नीद्राधि च k, अहिर्वुंश्चार्कं hm<sup>1</sup>, अहिर्वुं कं d.—रोदस्वापेयुताग्निनी b, रोदस्वापेयु-  
ताग्निनी h d f, रोदस्वापेयुताग्निनी k, रोदस्वापेयुताग्निनी m<sup>1</sup>.

<sup>a</sup> The Sarvānukramaṇī gives no details for RV. vi. 49. <sup>b</sup> Both 50. 9 and 50. 10 begin with *uta*, and as this pratika is placed between *agneyī* and *āsvini*, it is probably meant—*dehātī-dīpa-nyāyena*—to refer to both. There is no pratika for *raudasī*, for as *Rodasī* is mentioned in 5 only, the pratika *ā* (50. 4, 8 as well as 6) would not apply here also.—The Sarvānukramaṇī gives no details for vi. 50.

118. 'O Agni and Parjanya' (*agniparjanya* : vi. 52. 16)<sup>a</sup> belongs to those two (deities), and the two stanzas 'Upward that' (*ud u tyat* : vi. 51. 1, 2) are addressed to Sūrya<sup>b</sup>. 'We' (*vayam* : vi. 53-56) are four (hymns) addressed to Pūṣan, as well as that which comes next (58) to the one addressed to Indra-Pūṣan (57).

सीर्यो वोढु त्वद् b, सीर्यो येढु त्वद् f k, सूर्यो वोढु त्वद् h d m<sup>1</sup>.—The text of 118<sup>c d</sup> follows h d m<sup>1</sup>, वयं पौष्णानि यं चिन्दिद्रात्पौष्णमुपोत्तमं b, वयं मीष्णुयोत्तमं f, वयं भूष्णम-  
योत्तमौ k, that is, probably = वयं पौष्णानि पञ्चि[ता]न्दिद्रात्पौष्णमुपोत्तमम्, 'there are five hymns to Pūṣan beginning "We" (53-56, 58), the last but one (57) being addressed to Indra-Pūṣan.' The meaning would thus be identical with that of the reading in the text.

<sup>a</sup> No reference to this stanza in the Sarvānukramaṇī. <sup>b</sup> The Sarvānukramaṇī makes no mention of these two stanzas.

B 119. Some declare the stanza 'Him chief of charioteers, with braided hair' (*rathitamam kapardinam* : vi. 55. 2) to be addressed to Rudra.

'I will now proclaim' (*pra nu vocā* : vi. 59, 60) are two hymns addressed to Indra-Agni. 'She' (*iyam* : vi. 61) is addressed to Sarasvatī; 'I praise' (*stuṣe* : vi. 62)

119<sup>a b</sup> is found in b f k m<sup>1</sup>, not in h d.—इन्द्रमि b f k, इन्द्राम् h d.—The end of the *varga* is here marked by २३ in b f h, not in d k.

#### 24. Deities of RV. vi. 63-74. The seven treasures.

120. are two (62, 63) addressed to the Aśvins; and there are also two (64, 65) addressed to Dawn; but 'A wonder now' (*vapur nu* : vi. 66) is addressed to the Maruts.

B And in the couplet 'Unto' (*upa*)<sup>a</sup> he (the seer) proclaims adoration of the Aśvins.

चीपसे चिव hdm<sup>1</sup>, चीपसे वीवोद b, चीपसे वीचेंद्र f — तु वपुर्विति hd, तु पुनन्विति m<sup>1</sup>, स्यादपुर्नं तत् b, स्यदपुर्नं तत् f.—120<sup>c</sup> in bfk only.—श्रिभ्यां f, स्त्रिभ्यां b — रादंनं b, रादंनं f (cp vu 44)

<sup>a</sup> There is no stanza beginning with spa in or near RV vi 66.

121. There is one to Mitra-Varuna, (viz.) 'Among all beings your' (*viśeṣām vah satām* · vi. 67). 'Obediently' (*śruṣṭi* · vi. 68) is addressed to Indra-Varuna; the following one, 'Together' (*sam* : vi. 69) is addressed to Indra-Viṣṇu.

समिन्द्रा° hd, समेंद्रा° b, सं वामिन्द्रा° f — परम् hdm<sup>1</sup>, ततः bfk.

122. Heaven and Earth (70), Savitr (71), Indra-Soma (72), Brhaspati (73) are respectively praised in the following hymns; (in) 'O Soma and Rudra' (*somārudrā* : vi. 74) those two (gods) are praised.

सधितेन्द्रावोमौ hd, सधितेन्द्रासोमौ m<sup>1</sup>, सधितेतीन्द्रो सोमो bfk — ती क्षुती b, ता क्षुती f, संक्षुती hdm<sup>1</sup> (cp. 118<sup>c</sup>)

B 123. Discus, car, jewel, wife, territory, horse, and elephant—these are the seven treasures of all emperors (*calraartin*)<sup>a</sup>.

सर्वेया चक्रवर्तिनाम् f, सर्वेया चक्रवर्तिनाम् m<sup>1</sup>, पूर्व्वेयी चक्रवर्तिनीम् b — This śloka is found in bfk m<sup>1</sup>, but not in hd, nor presumably in the other A MSS. (cp above, 112, note) — The end of the *varga* is here marked by २४ in bfk.

<sup>a</sup> This śloka is meant to explain the expression *sapta ratāḥ* in RV, vl. 74 1, and serves at the same time to introduce the story of the conqueror *Abhyāvartin*

25. RV. vi. 75: Story of *Abhyāvartin* and *Prastoka Sārñjaya*.

124. *Abhyāvartin Cāyamāna*<sup>a</sup> and *Prastoka*, son of *Srñjaya*<sup>b</sup>, having been conquered in fight by the *Vārasikhas*<sup>c</sup>, came to *Bharadvāja*<sup>d</sup>.

सार्जयः hm<sup>1</sup>, सार्जयः d, सार्जयः f, शार्जयः n, यार्जयः k, मार्व्ययः b — आवग्मत् क, आवग्मत् f, आवग्मतो b, अमिन्नमत् hdm<sup>1</sup> (this would make a *pāda* of nine syllables). — वारशिखेर् n, वारिशिखेर् hdm<sup>1</sup>, वारशिखेर् f, वारशिखो k, तारशिखि b — युधि hdm<sup>1</sup> n, सुवि f, युवे b

<sup>a</sup> Cp. RV. vi. 27 5. <sup>b</sup> Cp. RV. vi. 27. 7. vi. 47 22. 25 <sup>c</sup> This is the form of the name in RV vl. 27. 45 <sup>d</sup> This *varga* (124-128) is quoted in the *Nīlmaṅjarī* on RV. vl. 27 4.

125. Having approached and propitiated him and mentioning their names, the two said to him: 'O Brahman, know that we have been vanquished by the Vārasikhas in fight.

अभिगम्योचतुस्रीं hm<sup>1</sup>k, अभिगम्य ततस्री b.—तं hm<sup>2</sup>b, तु fkn.—प्रसादा° hm<sup>1</sup>bfk, प्रगम्या° n.—वारशिखिर् n, चारशिखिर् b, चारशिखिर् fk, चारिशिखिर् hdm<sup>1</sup>.

126. With you as our domestic priest we could conquer the warriors (*kṣatrabandhūn*).<sup>2</sup> That is to be recognized as *kṣatra* (warrior caste) which protects the everlasting *brahma* (priestly caste).

चषवन्धुन् n, चषवन्धुं hdm<sup>1</sup>, चेषवन्धुन् k, चेषवन्धुन् f, चेषवन्तु b.

127. The seer saying 'yes' to them, addressed his son Pāyu: 'Make these two kings unassailable to their enemies.'

तौ तु hdm<sup>1</sup>, तु तौ bfkrm.—कुरुष्वेसी hdm<sup>2</sup>n, कुरुष्वेती bfr, कुरुष्वेती k, कुरुषुत् r<sup>3</sup>r<sup>7</sup>.

128. Saying 'yes' to his father, he consecrated their implements of war individually with the hymn 'Of a thunder cloud' (*jīmūtasya*: vi. 75).

जीमूतस्वेति bkrn, जीमूतस्वेव hdr<sup>3</sup>, जीमूतीचेन r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—पृथक्कि° hm<sup>1</sup>r, पृथक् ति° fkn, पृथक्वि° b.—°नान्वमन्त्रयत् brn, °नान्वमन्त्रयत् hd, °ना च मन्त्रयत् fk.—The end of the *varga* is here marked by २५ in bfk, not in hd.

#### 26. Deities of RV. vi. 75 in detail.

129. The first (stanza) of this hymn praises the warrior in his coat of mail (1), the second is (in praise) of the bow<sup>a</sup> (2), the third consecrates the bowstring (3)<sup>b</sup>.

धनुषश्च A, धनु स्वीति B.—द्वितीया तु hm<sup>2</sup>r, द्वितीया च bfk.—°मन्त्रिणी Afk, °मन्त्रिणी b.

<sup>a</sup> The genitive *dhanuṣaḥ* would here, as often in the BD., mean 'belongs to,' 'is connected with,' or it may possibly be governed by *abhimantriṇī* to be supplied from *jyābhimantriṇī*. <sup>b</sup> This *varga* (129-133) is quoted in the *Nīlīmāñjarī* on RV. vi. 75. १.

130. The fourth stanza praises the ends of the bow (4), the fifth praises the quiver (5). With half of the sixth the charioteer, with the (other) half the reins are praised (6).

सौव्यात्नीं चतुर्थी A, सौति चात्नीं चतुर्थी B<sub>a</sub> — तु hdm<sup>1</sup>, तुर् b, च r<sup>1</sup>r<sup>2</sup>r<sup>3</sup>, च्छग् skrn — सारथिं hdm<sup>1</sup>rbfn, सारथि k — संस्रुताः hm<sup>1</sup>r, तु स्रुताः bn, ऋ स्रुताः k, च स्रुताः f

131. The seventh praises the horses (7), the eighth the arsenal (8), the ninth the guards of the car (9), the tenth the deities of battle (10)

अद्यांसु hm<sup>1</sup>r, अद्यान्त b, अद्यां - fk — सौति आ° rn, सौत्या° hdm<sup>1</sup>, सौत्या° fk.

132 The eleventh praises the arrow (11), the twelfth is a praise of the cuirass (12), the thirteenth praises the goad (13), the fourteenth the handguard (14)

इयं चिकादयो hm<sup>1</sup>r<sup>2</sup>, इयुधिं चिकादयो r<sup>1</sup>r<sup>2</sup>r<sup>3</sup>, इयुमेकादयो bkr

133. In the first verse of the fifteenth (stanza) the poisoned arrow is praised (15<sup>a</sup>), in the second (15<sup>b</sup>) the iron-tipped (arrow), but in the following half (of the stanza) the missile of Varuna (15<sup>c</sup>)

दिग्ध r, दिग्भ्य hdr<sup>2</sup>, दिग्ब b, दिग्ध f, विग्ध k — इयुः स्रुतः r, इयु स्रुतः hdr<sup>2</sup>r<sup>3</sup>k, इयु स्रुतः f, इयु स्रुतिः b — अयोमुखी hm<sup>1</sup>rb, \*मुखी fk — तु अर्धेऽस्त्र hdm<sup>1</sup>r, त्वर्धे सं b, त्वार्धे सं fk, अर्धेर्धे r<sup>2</sup> — परे hdm<sup>1</sup>bkr<sup>2</sup>, परम् r. — The end of the *varga* is here marked by र्द in m<sup>1</sup>bf, by र्ध in k, not at all in hd.

#### 27. RV. vi. 75 (continued).

134, 135. In the sixteenth (stanza) of this hymn the arrow discharged from the bow is praised (16); in the seventeenth (there is praise) of the beginning of the fight (17), while the eighteenth is to be known as (in) praise of the mail of him who ties it on (*badhyatah*); the last (19) is (in) praise of him who is about to fight, and in the last verse (19<sup>a</sup>) the seer utters prayers on his own behalf.

134. योऽद्यां B, योऽद्यां A. — युदादेः hdm<sup>1</sup>r, युदादेशा r<sup>1</sup>r<sup>2</sup>r<sup>3</sup>, योदादेः r<sup>2</sup>, यादादे fk, योदादे b — कवचस्य तु hdb, केषचस्य तु fk, कवचस्य च r. — पथतः A, पथत m<sup>1</sup>, वन्त b, वयता fk, वयनम् r

135. स्रुतिश्चत्तमा Am<sup>1</sup>, देव्युत्तमा r, दिव्युत्तमा bf, दीव्युत्तमा k. — च्यपिर् m<sup>1</sup>b fkr<sup>1</sup>, च्यपिर् hdr — आत्मन आशिपः hdm<sup>1</sup>r, आशिपमात्मनः bfk

136. <sup>a</sup>Now the seer having with this hymn praised the implements of battle of these two (kings), sent them forth again against the Vārasīkhas.

वारशिखान् bn, वारिशिखान् hd, वारिशिखां m<sup>1</sup>, (युन)व्वारशिपान् f, (युनर)थारशिपान् k.

<sup>a</sup> This and the following two ślokas (136-138) are quoted in the Nītimañjarī on RV. vi. 27. 4.

B 137. With the four stanzas 'This here of thee' (*etat tyat te*: vi. 27. 4-7) Bharadvāja praised (Indra) from a desire of aiding the king (Cāyamāna). Pleased thereby the Fort-destroyer,

चतुदन्वी m<sup>1</sup>bfrn(aghm), च तित्दन्वी n(bc).—काम्यया m<sup>1</sup>bfrn, काल्पया r.—  
निगुष्टाव m<sup>1</sup>fkr (Sarvānukramaṇī on vi. 75), पि तुष्टाव b, हि तुष्टाव n.—This and the following śloka are not found in A, but only in B and m<sup>1</sup>.

B 138. the Lord of Śacī, coming to Abhyāvartin on the bank of the Haryupīyā river, slew them in company with Cāyamāna.

अभ्येत्त m<sup>1</sup>bfrn, आसाव r.—हर्षुपीया<sup>a</sup> f, हर्षुपीया<sup>b</sup> b, हर्षुपीया<sup>r</sup> r, हर्षुपीया<sup>k</sup> k, हर्षुपीया<sup>m<sup>1</sup></sup> m<sup>1</sup> (हरिषुपीया RV. vi. 27. 5).—जघानेनान् m<sup>1</sup>rn(m), जिघानेनान् fk, जिघानेनां b, जघानेनां n.—हृषीपतिः bn, शृषीपतिः fkr.—The end of the *varga* is here marked by २७ in fk, by १७ in b; in m<sup>1</sup> it is marked by २७, but at the end of 136 (after प्रति).

### 28. Story of Cāyamāna and Prastoka (concluded).

139. <sup>a</sup>Now these two, Abhyāvartin and Sārñjaya, having conquered the Vārasīkhas, gave manifold wealth to their preceptor Bharadvāja.

ती तु Am<sup>1</sup>, एवं Bn.—ततो Am<sup>1</sup>fk, ताव् r, wanting in b.—भ्यावर्त्तिंसार्ज्यी hm<sup>1</sup>r, भ्यावर्त्तिंसार्ज्यी b, भ्यावर्त्तिंसर्षीयी f, भ्यावर्त्तिनः शशी k, प्रस्त्वोकः शार्ज्यी मृधे n.—ददतुर्विविधं वसु hm<sup>1</sup>r bfk, विविधां दधिणां ददी n.

<sup>a</sup> This and the following śloka are quoted in the Nītimañjarī on RV. vi. 47. 22.

140. Bharadvāja and Garga <sup>a</sup>, being seen by Indra on the road, proclaimed that gift with the (stanzas)<sup>b</sup> 'Two' (*dvayām*: vi. 27. 8) (and) 'Prastoka' (*prastokah*: vi. 47. 22).

द्वयान् Am<sup>1</sup>, द्वी च B.—तद्वि A, तस्मै B.

\* Garga, son of Bharadvāja, is stated by the Sarvānukramanī to be the seer of RV. vi. 47, and Pāyu, son of Bharadvāja, of RV. vi. 75; agreeing with the Ārsānukramanī, vi. 6, 8. † Though the number of stanzas is not mentioned, the plural *ślokaḥ*, together with the contents of the passage in the RV, indicates that vi. 47 22-25 (cp Sarvānukramanī) are meant.

B 141. The seer on his part praised the gift of that (Cāyamāna), himself proclaiming what had been given (by him) with the one stanza, 'Two, O Agni' (*dvayān agne: vi. 27. 8*).

This sloka is not found in A or m<sup>1</sup>, but only in bkr<sup>2</sup>r<sup>0</sup>r<sup>1</sup> after it bfk repeat 140, thus making up five slokas for the *varga*.

142. The deities who in this hymn<sup>a</sup> are occasionally<sup>b</sup> (*pra-sangāt*) celebrated, Rāthitara regarded as hymn-owning (*sūktabhāj*) in praise (*stutau*)<sup>c</sup>.

प्रसङ्गात्त्विह m<sup>1</sup>, प्रसङ्गात्त्विह A, प्रसङ्गात्त्विह b, प्रसङ्गात्त्विह f, प्रसङ्गात्त्विह k, प्रसङ्गात्त्विह r—राथीतर सुतो hdm<sup>1</sup>r<sup>1</sup>r<sup>0</sup>, राथंतरीसुतः b, भारथतरीसुतः f, भारथंतरिसुतः k, राथीतरिसुतः r—The end of the *varga* is here marked by २८ in m<sup>1</sup>fk, by २० corrected to २८ in b, not at all in hd.

<sup>a</sup> That is, RV vi. 75, as the one under discussion. † That is, Heaven and Earth, Pūsan (10), Soma, Aditi (12), Paṇanya (13), Brahmanaspati, Aditi (17), Soma, Varuna (18). <sup>c</sup> On a somewhat similar use of *stutau* cp. vi. 16 and viii. 100.

### Mandala vii.

#### 29. Pedigree of Vasistha. Kaśyapa's wives.

143. <sup>a</sup>The son of Prajāpati was Marīci, Marīci's son was the sage Kaśyapa. He had thirteen divine wives, the daughters of Dakṣa:

मारीचः m<sup>1</sup>r<sup>0</sup>b, मारीचिः hdfk.—मुनिः A, मनु B—वासा hbm<sup>1</sup>r<sup>0</sup>bfk, वाता r<sup>1</sup>r<sup>1</sup>r<sup>0</sup>.

<sup>a</sup> The following passage (143-155) is quoted in the Nīṭumajjari on RV. vii. 104 16

B 144. Aditi<sup>a</sup>, Diti, Danu, Kālā, Danāyu, Simhikā, Muni, Krodhā, Viśvā and Variṣṭhā, Surabhī and Vinatī,

दनुः काला r, दनुवाला m<sup>1</sup>, दनुषाला f, दनुषाला k, वृषावला b, दनुषमाला n (दनुषा g, दनुषी m, दनिया b)—सिंहिका मुनिः r, सिंहिकाविगी m<sup>1</sup>kr<sup>2</sup>n, सिंहिकाविगी f, सिंहाकाचि b, सिंहिकाविधी n(g)—क्रोधावशा r, गोधा वृषा fm<sup>1</sup>n, गोधा वृषा b, गोधा वृषा k—वरिष्ठा bkra(gb), वरिष्ठा n—सुरभिः bn, सुरभिः f, सुरभिः k, चतुर्भिः



m<sup>1</sup>.—विनता m<sup>1</sup> bn, वितता fk.—This śloka and 145<sup>ab</sup> are wanting in A, but they are found in B and m<sup>1</sup>.

<sup>a</sup> The names of the thirteen daughters of Dakṣa enumerated in 144 and 145<sup>a</sup> are the same as those given in Mahābhārata i. 2520, with the exception of Varīṣṭhā and Surabhī, instead of which Pradhā and Kapilā appear in the epic, where the corresponding passage reads as follows :

adīr dītr danuḥ kālā danāyuh siphikū tathā,  
krodhā pradhā ca vīṣū ca vinatā kapilā munih,  
kadrū ca.

Thus the first line (excepting the last word) is identical in both, while the second and third begin with the same word. The question whether these three lines originally belonged to the text of the BD., or were interpolated from the Mahābhārata, is of critical importance. Without them the *varga* would have only three and a half ślokas. Cp. Muir, Original Sanskrit Texts, i. 122 and i. 116 f.

B 145. and Kadrū by name: (these) daughters he (Dakṣa) gave to Kaśyapa.

From them the Gods and Asuras, the Gandharvas, the Serpents, the Rākṣasas,

कद्रुद्वेदिति bm<sup>1</sup>n, कद्रुद्वेदिति kr.—\*सुराद्यैव hm<sup>1</sup>r, \*सुराः सिद्धाः bn, \*सुरा सिद्धा fk.—145<sup>a</sup> = vii. 68<sup>b</sup>.

146. Birds, Piśācas, and other classes (of beings) were produced. Now among these (daughters) the one goddess Aditi produced twelve sons.

देवी hm<sup>1</sup>r, नाम fkn, नीम b.—द्वादशा° Bn, इन्द्रयो A.

B 147. (These were) Bhaga, Aryaman, and Amśa, Mitra and Varuṇa, Dhātṛ and Vidhātṛ, and Vivasvat of great brilliance,

\*र्चनांसस्य r, \*र्चनांसस्य fk, \*र्चनांसस्य m<sup>1</sup>bn.—This śloka is found in B and m<sup>1</sup> only.—The end of the *varga* is here marked by २९ in bfk, not in m<sup>1</sup> (nor in hd, as the śloka is wanting in these MSS.).

### 30. Story of Mitra-Varuṇa and Urvasī.

B 148. Tvaṣṭṛ, Pūṣan, and also Indra; the twelfth is called Viṣṇu. (Thus) that pair was born of her—Mitra and Varuṇa.

तवज्जे hm<sup>1</sup>r, जज्ञते br<sup>6</sup>, जज्ञेऽथ n, यज्ञोऽथ fk.—मित्रस्य वरुणस्य ह rn, मित्रस्य वरुणः सह hdm<sup>1</sup>, मित्रस्य वरुणः सह f, मित्रस्य वरुणः सह k, मित्रेण वरुणे सह b, मित्रस्य वरुणस्य च r<sup>1</sup>r<sup>6</sup>, वरुणः सह r<sup>2</sup>r<sup>3</sup>.

149 <sup>a</sup>Of these two Ādityas when they saw the nymph Urvaśī at a sacrificial session, the semen was effused <sup>b</sup> It fell into a jar containing water that stood overnight

सचे नः सचे ABm<sup>1</sup> —तत्कुम्भे hr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>ns त कुम्भे m<sup>1</sup>k त कुम्भे f तस्तम्भे ॥ कुम्भे तु r —व्यपतद् hm<sup>1</sup>rs ह्यपतद् fkr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>n व्यपतद् ॥

<sup>a</sup> The following passage (149 155<sup>ab</sup>) is quoted by Sayana on RV vii 33 11 (translated by Seg Sagenstoffe ॥ 105 f) <sup>b</sup> Cp Hirukta v 13 *tasya darśanan mitra varunayo retaf cashanda* also Sarvanukramani : 166 *mitravarunayor dikṣitayor urvaśīm aparāsam drśiva vasatvare kumbhe reto patat* Cp above v 99

150 Now at that same moment two vigorous ascetics the seers Agastya<sup>a</sup> and Vasistha, there came into being

<sup>a</sup> On the story of the birth of Agastya see Seg Sagenstoffe pp 100 108

B 151 Now the semen having fallen in various ways—in ३ jar, in water, on the ground—the sage Vasistha best of seers, was produced on the ground<sup>a</sup>,

पतिते मुक्ते m<sup>1</sup>r<sup>1</sup>fk<sup>n</sup> पतिते रेतः bs —कलशेऽथ m<sup>1</sup>bkr कलशे चः —समूत चपि<sup>o</sup> m<sup>1</sup>rs सवभूवर्षि<sup>o</sup> n स वभूवर्षि<sup>o</sup> bk स भूवर्षि<sup>o</sup> f —This sloka is found in B and m<sup>1</sup> only

<sup>a</sup> As this does not agree with 149 and 155 we probably have a later add t on in these three lines (151 152<sup>ab</sup>)

B 152 while Agastya was produced in the jar, (and) Matsya<sup>a</sup>, of great brilliance, in the water

Then Agastya, of great glory, arose being the length of a peg (*samyā*)

महाद्युति hrs महामुनि n मह f<sup>k</sup> भवव्यहान् m<sup>1</sup> —महायज्ञा A महातपा Bns —152<sup>ab</sup> is found in B and m<sup>1</sup> only —The end of the *arga* is here marked by ३० in hm<sup>1</sup>f<sup>k</sup> not in bd.

<sup>a</sup> Cp Seg Sagenstoffe ॥ 106 note<sup>2</sup>

### 31 Birth of Agastya and Vasistha

153 Because he was meted with a measure, he is here called Manyā<sup>a</sup>, or else (because) the seer was born from a jar<sup>b</sup> For measurement is made with a jar also

हि मीयते hm<sup>1</sup>r<sup>1</sup>fk<sup>s</sup> महीयते b (कुम्भे नावी)ह मीयते r<sup>1</sup>r<sup>5</sup>r<sup>7</sup> —153<sup>cd</sup> is omitted in n

<sup>a</sup> In RV. vii. 33. 13 Māna appears to be a name of Agastya; cp. Sieg, Sagenstoffe, p. 106, note <sup>a</sup>, and p. 108, top. <sup>b</sup> That is, Agastya was called Mānya either because he was *śamyāmātra* or because he was produced from a jar which is used as a measure of capacity.

154. by 'jar' (*kumbha*) the designation of a measure of capacity (*parimāna*) is indicated.

Then, as the waters were being taken up (*grhyamāna*), Vasiṣṭha was (found) standing on a lotus (*puṣkara*)<sup>a</sup>.

°घानं तु hm<sup>1</sup>rbfkn, °घानं च s.—लक्ष्मिते br<sup>1</sup>r<sup>4</sup>r<sup>5</sup>ns, लक्ष्मिते fk, लक्ष्मिन् hdr, (परिमाणं तु)लक्ष्मिन् m<sup>1</sup>.

<sup>a</sup> This is analogous to the lotus of Brahmā.

155. There on every side the All-gods supported the lotus<sup>a</sup>. Arising out of that water he (Vasiṣṭha) then performed great austerity.

सर्वे च पुष्करं तत्र Am<sup>1</sup>, सर्वतः पुष्करं तत्र r, सर्वतः पुष्करं तत्र b fkn, सर्वतः पुष्करं तं हि s.

<sup>a</sup> Cp. RV. vii. 33. 11: *viśve devāḥ puṣkare tvādadanta*; explained by Yāska, Nirukta v. 14, with the words: *sarve devāḥ puṣkare tvāgdhārayanta*; cp. Roth, Erläuterungen, p. 64.

156. His name arose, with reference to his virtue (*guṇataḥ*), from the root *vas* expressive of pre-eminence: for he once upon a time, by means of austerity, saw Indra who was invisible to (other) seers.

श्रीध्वकर्मणः hm<sup>1</sup>r, श्रीध्वकर्मणः b, श्रीध्वकर्मणा fr<sup>6</sup>r<sup>7</sup>, श्रीध्वकर्मणि k.—हीन्द्रं hm<sup>1</sup>r, चन्द्रं br<sup>5</sup>r<sup>7</sup>, चन्द्रं fk.

157. The Lord of Bay Steeds (Indra) then proclaimed to him (that he should receive) shares in Soma.

B For this appears from the Brāhmaṇa (passage) 'The seers (saw not) Indra' (*ṛṣayo vā indram*)<sup>a</sup>.

सोमभागानथ Am<sup>1</sup>, सोमभागान्थत्स B.—ब्राह्मणात्तद्धि m<sup>1</sup>r, ब्राह्मणा तद्धि bfk.—157<sup>cd</sup> is found in B and m<sup>1</sup> only.—The end of the *varga* is here marked by ३९ in m<sup>1</sup>b, by ३० in fk, not at all in hd (as the last line is wanting in these MSS.).

<sup>a</sup> TS. iii. 5. 2<sup>3</sup>: *ṛṣayo vā indram pratyakṣam nāpaśyan*; *taṁ vasiṣṭhaḥ pratyakṣam apaśyat . . . tasmai etūn stomabhūgūn abravīt*.

## 32. Vasistha and his descendants. Deities of RV. vii. 1-32.

158 Vasistha and the Vasisthas thus (became) Brāhman in the office of Brahman priest<sup>a</sup>, most worthy of fees in all rites at sacrifices.

वसिष्ठश्च वसिष्ठाय B, वसिष्ठाय वसिष्ठाय Am<sup>1</sup>—ब्रह्मकर्मणि hm<sup>1</sup> bfk, वे ततोऽभवन् r—यज्ञेषु hm<sup>1</sup>r, याज्ञेषु b, जातेषु fk—दक्षिणीयतमास्तथा Am<sup>1</sup>, दक्षिणीयास्ततो भवत् fk, दक्षिणीयास्ततोऽभवत् b, दीक्षणीयास्ततोऽभवन् r

<sup>a</sup> Cp RV vii 33 II *ut agni matravaruno vasisthagruvāyū brahman manaso 'dhi jateh*, TS III. 5. 2<sup>2</sup> *tasmad vasistho brahmo karyah*

159. Therefore one should honour with fees all such descendants of Vasistha who may at any time even to-day be present at a sacrificial assembly, so (says) a sacred text of the Bhāllavins

वेऽद्यापि Am<sup>1</sup>, अद्यापि B—सदस्याः स्युः A, सदस्यास्त्विह B—कर्मणि Ab, कर्मणि fkr—अहंयेद् bdr, अहंये m<sup>1</sup>, पूजयेद् B—मासवेदी श्रुतिस्त्वियम् Am<sup>1</sup>, वृद्धये मासवो श्रुतिः B

160. Now the seer, the son of Mitra-Varuna (Vasistha), with the following sixteen<sup>a</sup> hymns (beginning) 'Agni' (*agnim*: vii. 1. 1) praised Agni; 'Enjoy our' (*juṣasva nah*: vii. 2) here are Āpri stanzas

तुष्टावापिम<sup>1</sup> bdm<sup>1</sup>, तुष्टाव चापिम<sup>1</sup> r, तुष्टाव वापिम<sup>1</sup> bfk—त्वपिम<sup>1</sup> bdm<sup>1</sup>, नो तु in bfk (इत्यपिम<sup>1</sup>)—आप्रियस्तव bdm<sup>1</sup>r, आप्रियस्तु fk, आप्रियस्तव b.

<sup>a</sup> That is, vii. 1-17, deducting vii. 2 as an Āpri hymn, on this method of stating the figures, cp. above, iv. 16; v. 12, 103 &c

161. Then 'Forth to Agni' (*prāgnaye*: vii. 5), 'Forth of the sovereign lord' (*pra samrājah*: vii. 6), the second 'Forth to Agni' (*prāgnaye*: vii. 13) which consists of three stanzas—these are addressed to Vaiśvānara. Then those which follow, (beginning) 'In thee, indeed' (*te ha*: vii. 18), are addressed to Indra,

162 being fifteen hymns (vii. 18-32): praise of the Maruts is incidental (in them) In the (stanza) 'No one Sudās's' (*nakih sudāsah*: vii. 32. 10) the gift of Pajjavana (Sudās)

The end of the *carya* is here marked by ३२ in m<sup>1</sup> bfk, not in hd.

## 33. Deities of RV. vii. 33-38.

163. is proclaimed by Vasiṣṭha, as well as in the four<sup>a</sup> (stanzas) 'Two from the grandson' (*dve naṣṭuh* : vii. 18. 22-25). 'White-robed' (*śvityañcaḥ* : vii. 33) they pronounce to be a dialogue or a hymn addressed to Indra.

चतुर्भिस्तु A, चतुर्द्विभिः B.—संवादसूक्तम् b, संवादः सूक्तम् hdm<sup>1</sup>r, संवादे सूक्तमिन्द्रे fkr<sup>2</sup>, संवादमिन्द्रेसूक्तं r<sup>5</sup>r<sup>7</sup>.—श्वित्वंचक्षु hā, °श्वित्वंचक्षु r<sup>1</sup>r<sup>2</sup>r<sup>4</sup>r<sup>5</sup>, श्वित्वंचक्षु b, °श्वित्वं तत्तु r, स्यति स्तु f, स्यतिस्त्र k.

<sup>a</sup> The masc. *caturbhiḥ*, as in several other passages, being used for the fem. *caturbhiḥ* (see index of words under *catur*).

164. Here is proclaimed a dialogue of Vasiṣṭha and Agastya with their sons and also with Indra, and (their) greatness, birth, and action (are celebrated).

165. The following four (hymns) 'Forth' (*pra* : vii. 34-37) are addressed to the All-gods. There, however, the stanza 'Born in the waters' (*abjām* : vii. 34. 16) praises the Dragon (*ahi*), and there 'May us not' (*mā naḥ* : vii. 34. 17) (praises) the Dragon of the Deep (*ahi budhnya*)<sup>a</sup>.

तत्र तु Bhdm<sup>1</sup>, यानि r.—अहिं तत्र hm<sup>1</sup>r, अहिं देवं bfk.—मा नोऽहिर् hdm<sup>1</sup>r, मा नोऽहिं b, मा नोऽहि fk.—बुध्नम् hdb, बुध्य m<sup>1</sup>r, मध्यम् fk.

<sup>a</sup> The reading adopted in the text is supported by the Sarvānukramaṇī: '*abjām*' *aher*, *ardharca uttaro* '*hribudhnyāya*.

B 166. The Dragon (*ahi*) strikes (*āhanti*) the clouds, or he goes<sup>a</sup> in the midst among them. The Dragon is of the deep (*budhnya*), for he is born in the deep (*budhna*), the air<sup>b</sup>.

अहिराहन्ति m<sup>1</sup>br, अहिः सद्सि f. —मेघान्स r, मेघांस b, मेघांसि m<sup>1</sup>, मेघांसि f. —एति वा bkr, एति वा f, एतीता m<sup>1</sup>. —तेपु मध्यमः r, न्येप मध्यमः m<sup>1</sup>, तेपमधीनः b, तेपमधानः f. —बुध्ने हि bf, हि k, बुध्नेति r, बुध्ने हि m<sup>1</sup>. —This śloka is not found in A, but only in B and m<sup>1</sup>.

<sup>a</sup> *Ahi* in Nirukta ii. 17 is derived from *ayana*, 'going,' or *āhanti*: *ahir ayanād*: *etiṅtarikṣe* . . . *nirhrasitopasarga āhantiṅṅī*. <sup>b</sup> Cp. Nirukta x. 44: *yo* '*hiḥ sa budhnyo*: *budhnam antarikṣam, tannivāsāt*.

167. 'On high that' (*ud u syah* : vii. 38) is a hymn of Savitr. Here the couplet 'Blessed for us' (*śam nah* : vii. 38 7, 8) has Steeds as its divinities, and the hemistich 'On Bhaga the mighty' (*bhagam ugrah* vii. 38. 6<sup>a</sup>) is addressed to Bhaga, so ■ sacred text (states)

मूक्त hm<sup>1</sup>r. सूक्ते bkr<sup>2</sup>r<sup>5</sup> —°देवतः hdm<sup>1</sup>, °देवतः B, °देवताः r —र्ध्वंश्च भगो hm<sup>1</sup>r<sup>2</sup>B, र्ध्वंश्च पादो r —इति श्रुतिः m<sup>1</sup>fr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, इति श्रुतः hdr<sup>2</sup>, इति श्रुतिः bk —167<sup>d</sup> in r reads प्रथमायामृचि श्रुतः by confusion with the second pāda of the next line.—The end of the *varya* is here marked by ३३ in m<sup>1</sup>bf, not in hdk

#### 34. Deities of RV. vii. 38-43.

168. And the third verse in the fifth (stanza) here (vii 38. 5<sup>a</sup>)<sup>a</sup> has the Dragon for its divinity

B As the hemistich 'On Bhaga the mighty' (*bhagam ugrah* : vii 38 6<sup>a</sup>), so also is 'Now Bhaga' (*nūnam bhagah* : vii. 38. 1<sup>a</sup>)<sup>b</sup>.

तृतीयोऽथ hm<sup>2</sup>r, तृतीयोऽथ bfk —पञ्चम्यामहिदेवतः Am<sup>1</sup>, प्रथमायामृचि श्रुतिः bfk, प्रथमायामृचि श्रुतः r —168<sup>a</sup> is wanting in A and m<sup>1</sup>.—द्वनं भगो m<sup>1</sup>r, न्ननं भगो b, न्नन भगो न भगो f, न भगो न भगो ■

<sup>a</sup> There is no reference to this pāda in the Sarvānukramanī. <sup>b</sup> That is, the latter hemistich as well as the former is addressed to Bhaga as a form of Savitr (cp next śloka)

B 169. according to (the stanza) 'May that Savitr produce treasures'<sup>a</sup> (RV. v. 82. 3), he (Savitr) may (*vā*) be (regarded as) Bhaga<sup>b</sup>.

'Upright' (*ardhvah* : vii. 39 1) is (the first of) five (hymns) addressed to the All-gods (vii. 39-43). Bhaga is the divinity of the five stanzas

स वा bkr. सर्वं ■ f —पञ्चोर्ध्वः Am<sup>1</sup>r<sup>2</sup>, पञ्चोर्ध्वं r, पञ्चोर्ध्वं b, पञ्चार्धं f, पञ्चार्धं k —पञ्चोर्ध्वं भगदेवतः Am<sup>1</sup>r<sup>2</sup>, पञ्चोर्ध्वं भगदेवताः r, पञ्चार्धं भगदेवताः b, पञ्चार्धं भगदेवता fk —169<sup>a</sup> is wanting in A and m<sup>1</sup>.

<sup>a</sup> The whole pāda in RV. v. 82 3 is: *sa kṛ vahnāni dāṁsu svātā svatā bhagah*  
<sup>b</sup> It is perhaps owing to this remark that the Sarvānukramanī states the deity of RV. vii 38 6<sup>a</sup> to be SAVITR or Bhaga *bhagam ṭi bhago vārdharcak*

170. (beginning) 'Winning at morn' (*prātarjitam*: vii. 41. 2-6). The last (stanza) is addressed to Dawn (vii. 41. 7), or else a prayer<sup>a</sup> for the seers (*draṣṭṛ*)<sup>b</sup> is here (expressed). Some, however, pronounce Bhaga only to be (the deity) in the (stanza) 'At morn' (*prātah*: vii. 41. 1)<sup>c</sup>.

उपस्थान्या *hm*<sup>1</sup>, ऊडासांत्वा *b*, उदासांत्वा *f*, उदासांत्वा *k* (अन्वोपस्था *Sarvānukramāṇī*), उपसोऽन्या *r*.—द्रष्टृयो चाशिरिव च *b*, तष्टृयो चाशिरिव वा *f*, तष्टृयो चाशिरिव च *k*, दृष्ट्या चाशिरिव वा *r*<sup>6,7</sup>, द्रष्टुं स्त्रीत्वाशिरिव वा *m*<sup>1</sup>, द्रष्टुं स्त्रीत्वाशिरिव वा *hd*, द्रष्टुं स स्त्रीत्वाशिरिव वा *r*.—प्रातरित्थसां भगमेव *hm*<sup>1</sup>*r*, प्रातरित्थितां भागीमेव *hr*<sup>2</sup>*r*<sup>5</sup>*r*<sup>7</sup>, प्रातुरित्थितां भागिमेव *fk*.

<sup>a</sup> *Āfir* for *āfir* on account of the metre. <sup>b</sup> *Op. na uṣāsah . . uchantu*, 'may the Dawns shine on us,' in RV. vii. 41. 7. <sup>c</sup> Whereas according to 169 this stanza would be addressed to the All-gods; cp. *Sarvānukramāṇī: ādyā līngokadevatā*.

171. Now the seers at the beginning and end (of hymns) proclaim (deities) in an occasional manner<sup>a</sup> (*prasāṅgataḥ*): (thus) in this hymn there are some deities (here) and others (there) in that place (*tatra*)<sup>b</sup>.

आदावन्ते तु *hd*, आदावन्ते च *m*<sup>1</sup>, आद्यान्तेषु *r*<sup>6,7</sup>, आद्यान्तेषु *fk*, आद्यान्तेषु *b*, आद्यान्तेषु *r*.—ह्युपयः *hd*, ह्युपय *b*, ह्यय *f*, ह्ययं *k*, (च) ऋपयः *m*<sup>1</sup>, (ते तु) ऋपयः *r*.—सूक्ते ऽस्मिन् *Bhm*<sup>1</sup>*r*<sup>3</sup>, सूक्तेषु *r*.—त्वम्या *Bhm*<sup>1</sup>*r*<sup>3</sup>, मान्या *r*.—अन्यास्तत्र *fk**r*<sup>2</sup>*r*<sup>6</sup>*r*<sup>7</sup>*r*<sup>3</sup>, अन्यास्तत्र *b*, मान्यास्तत्र *r*, अन्यास्तत्र *hdm*<sup>1</sup>.

<sup>a</sup> *Op. above, in 52* (note also the *v. r.* there, *prātaryogāt*). <sup>b</sup> That is, at the beginning and end of the hymn: Agni, Indra, Mitra, Varuṇa, Aśvins, Pūṣan, Brahmaṇaspati, Soma, Rudra, as well as Bhaga, occur in the first stanza, and Uṣas, besides the deities of the refrain *yūyaṇ pāta*, in the last stanza of this hymn, which as a whole is addressed to Bhaga.

172. Other deities are proclaimed because they belong to the same world or because they are associated<sup>a</sup>, or else again because they share praise (*saṁstavāt*), because of the sphere of (their accompanying) troop (*gaṇa*)<sup>b</sup>, or because of a (common) attribute (*bhaktitah*)<sup>c</sup>.

सालोक्तात् *hdm*<sup>1</sup>*r*, कालाद्वा *B*.—रणस्थानाद् *hdm*<sup>1</sup>*r*, गणस्थानाद् *b*, रणस्थान<sup>o</sup> *f*, गुणस्थान<sup>o</sup> *k*.—भक्तितो *hm*<sup>1</sup>*r*, भक्तिती *b*, भक्तिती *fk*.—न्यास्तु *hm*<sup>1</sup>*r*, न्यास्तु *bfk*.—The end of the *varga* is here marked by ३४ in *m*<sup>1</sup>*fk*, by २४ in *b*, not at all in *hd*.

<sup>a</sup> 172<sup>a</sup>=i. 19<sup>a</sup>, 98<sup>a</sup>; vii. 144<sup>c</sup>. <sup>b</sup> Thus Indra is associated with the troop of the Maruts. <sup>c</sup> Cp. i. 73, 76, 77.

## 35. Deities of RV. vii. 44-49.

173. Next (come) one (hymn) addressed to Dadhikrā (vii. 44), one to Savitr (vii. 45), one to Rudra (vii. 46) in succession. But the deities proclaimed as belonging to the first (stanza) of (the hymn) addressed to Dadhikrā (vii. 44-1)

दाधिक्र ह dhr, दधिकं fk—रीद्रम् hdr, सेद्रम् bf, सेंद्रम् k—दाधिक्रे hd, दाधिक्रे b, दधिक्रे m<sup>1</sup>fk, दधिका r—प्रथमायास्तु Am<sup>1</sup>, प्रथमायां तु B

174. may be recognized\*. 'O Waters' (*āpaḥ* · vii. 47) should be (regarded as) addressed to the Waters. The first triplet (of the next hymn) is addressed to the Rbhus (vii. 48. 1-3). The last (stanza vii 48. 4) is pronounced to be addressed either to the All-gods or to the Rbhus

देवी वा hdm<sup>1</sup>rbfk, देवी तु r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—174<sup>d</sup> is omitted in r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

\* That is, by their names occurring in the stanza, cp. *Sarānukramāni. ādyā bhagvādevatā*.

175. For it is thus that this entire (hymn) addressed to the Rbhus is chanted on the tenth day in the litany to the All-gods\*. 'Whose chief the sea' (*samudrajyeṣṭhāḥ* : vii. 49) is (in) praise of the Waters

यस्त्रि hm<sup>1</sup>, यास्त्रि r<sup>2</sup>, सत्रे f, मत्रे k, यस्त्र br.—समस्तं hm<sup>1</sup>, समस्तं च bfr.—समुद्रज्येष्ठा चपां hr, समुद्रज्येष्ठेषा r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, समुद्रादित्यपां bf, समुद्रादित्यया k—175<sup>ab</sup> omitted in r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—The end of the *varga* is here marked by ३५ in m<sup>1</sup>bfr, not in hd.—The last pāda is not repeated here in either b or f.

\* See *ĀŚS* viii 12. 24, quoted by Śiṅyana on RV. vii 48 4: *daśame 'hni vaiśvadeva-śāstra ārbhapanipiddhānam, sūtryate ās rbhukṣana ity ārbhavam itī*, cp below, v) 108



## 1. Deities of RV. vii. 50-66.

1. Now with the hymn 'Guard me' (*ā mām*: vii. 50) the deities are praised in successive stanzas:

B Mitra-Varuṇa (1), and Agni (2), the (All)-gods (3), as well as the Rivers (4).

चयस्  $m^1 r$ , मयस्  $fb$ , मयस्  $k$ .— $r^{cd}$  is not found in A, but only in B and  $m^1$ . It must be original as the detailed statement of the Sarvānukramaṇī is founded on it: *ā mām: maitravaruṇy, āgneṇi, vaivodevi, nadistutā*.

2. Two triplets (vii. 51, 52) have the Ādityas for their deities. The triplet which (begins) 'Forth' (*pra*: vii. 53. 1-3) is to the Two Worlds (*rodasi*). There are (then) four (stanzas: vii. 54. 1-3, 55. 1) addressed to Vāstospati; the seven (following: vii. 55. 2-8) are traditionally held to be lullaby stanzas<sup>a</sup>.

°देवत्यौ  $hskdr$ , °देवत्यौ  $m^1$ , °देवत्यौ  $h$ .—वास्तोप्यत्याम्  $hd$ , वास्तोप्यत्याम्  $b$ , वास्तोप्यत्याम्  $r$ , वास्तोप्यत्याम्  $fk$ .—चतस्रसु  $Am^1$ , चतस्रसु  $skr$ , चतस्रसु:  $b$ .—प्रस्तापन्य ऋचः स्मृताः B (प्रस्तापन्यो मुचः  $b$ , प्रस्तापत्यो मुचः  $f$ , पश्चापत्यो मुचः  $k$ , प्रस्तापिन्य ऋचः  $r$ ), स्वष्टी प्रस्तापिनी स्मृताः A (°पिनी स्मृताः  $r^1 r^2 r^3 r^4 r^5$ , °पिनी स्मृताः  $hd$ ), सप्त प्रस्तापिनी स्मृताः  $m^1$ .

<sup>a</sup> Cp. Sarvānukramaṇī on vii. 55: *aṣṭau: vāstospatyādyā . . śeṣāḥ prasvāpinya upaniṣat*. The reading of B is too vague, 'there are stanzas traditionally held to be lullabies,' while the reading of A would include the first stanza, 'eight are traditionally held to be a lullaby.' The reading of  $m^1$  alone gives the correct sense clearly: 'seven are traditionally held to be a lullaby.' सप्त perhaps dropped out owing to the following syllables प्रस्त, स्वष्टी being then supplied in A and ऋचः in B.—In Rgvidhāna ii. 26. 5 this hymn is described as *prasvāpanam*.

3. After this there are four hymns addressed to the Maruts (beginning) 'Who, pray?' (*ka im*: vii. 56-59); the last stanza of these (vii. 59. 12) praises Tryambaka<sup>a</sup>, the divine father.

परं  $Am^1$ , ततः B.

<sup>a</sup> There is no mention of Tryambaka in the Sarvānukramaṇī, which describes this stanza as *raudrī mṛtyuvimocanī*.

4. With the seven hymns beginning 'When' (*yat*: vii. 60-66) Mitra-Varuṇa are praised; but with the following eight (beginning) 'To meet your' (*prati vām*: vii. 67-74) the divine Aśvins.

सुतो तु  $br$ , सुतो मु  $fk$ , सुतो तौ  $hm^1$ .—परैर्  $Am^1$ , सुतो B.

5. (In) 'When to-day' (*yad adya*. vii. 60) one (1), (in) 'Aloft the sun' (*ut sūryah*. vii. 62) three (1-3), (in) 'Aloft he goes' (*ud v eti*: vii. 63) four and a half (1-5<sup>ab</sup>) are addressed to Sūrya, while (in) 'That eye' (*tac cakṣuh* vii. 66. 16)<sup>a</sup> the eye (of the sun) is sung as the deity.

यद्विकोत्सूर्यंक्षिप्तं hm<sup>1</sup>b<sup>1</sup>fk (यवदे° fk), यद्विकोत्सूर्यं इति तिष्ठ r—सौर्यं hdm<sup>1</sup>, सौर्यं r, तद्वत् b<sup>1</sup>r<sup>2</sup>r<sup>2</sup>r<sup>2</sup>, तद्वत् k.—इति तु hdr, इति (no तु) b<sup>1</sup>kr<sup>2</sup>r<sup>2</sup>r<sup>2</sup>m<sup>1</sup>—The end of the *varga* is here marked by १ in m<sup>1</sup>b<sup>1</sup>fk, not in hd

<sup>a</sup> There is no statement about this stanza in the *Sarvānukramanī*. Cp below (9).

## 2. Deities of RV. vii. 66-95.

B 6 Śaunaka has stated that the two stanzas 'Thus of you to-day' (*tad vo adya*. vii. 66. 12, 13) belong to the Ādityas, while all the other stanzas, 'When to-day' (*yad adya*. vii. 66. 4-11) and the rest, are proclaimed (by him)<sup>a</sup> to be addressed to Sūrya.

अथाः सर्वा अथः सौर्या b<sup>1</sup>r, अथवा सर्वा अथः सौर्यं fk, अथवा अथः सर्वाका m<sup>1</sup> (the plural of सौर्या would be more consistent with 6 and 9 than that of सौर्या) —This and the following three ślokas (6-9) are found in B and m<sup>1</sup> only

<sup>a</sup> Cp below (8), where it is stated that these stanzas 'are traditionally held to be addressed to the Ādityas'

B 7. 'These chastisers' (*ime cetārah*. vii. 60. 5) and the rest . . . these nine are traditionally held to belong to Aryaman, Mitra, and Varuna.

इमे चेतारं fkm<sup>1</sup>r, इमे चेतारम् b.—Of the second pāda consisting probably of *pratikas* only, I have been able to make nothing. The readings of the MSS are as follows. सते मिची f, स ते मिची k, स तेन मिची b, सवे मिची r, अते मिची m<sup>1</sup>—मिचलु तत् m<sup>1</sup>b<sup>1</sup>fk, मितः सुतः r

B 8. The ten stanzas beginning 'When to-day the sun's' (*yad adya sūrah*. vii. 66. 4-13) are traditionally held to be addressed to the Ādityas; or else Savitr, Aditi, Mitra, Varuna, Aryaman, Bhaga

चादित् m<sup>1</sup>b<sup>1</sup>kr<sup>2</sup>r<sup>2</sup>, चादित् r (=r<sup>2</sup>)

B 9. are praised. The three stanzas which then follow, 'Aloft that' (*ud m tyat*: vii. 66. 14-16), are addressed to Sūrya. The teacher Śaunaka has stated the stanza 'That eye' (*tac cakṣuh*: vii. 66. 16) to be a prayer<sup>a</sup>.

<sup>a</sup> That these two ślokas (8, 9) belonged to the original text is supported by the fact that the wording of the Sarvānukramaṇī is clearly based on them: BD. *yad adya sūra ityādya dasādityāḥ*, Sarvānukramaṇī *caturthyādya dasādityāḥ*; and both have *tisraḥ sauryaḥ*.

10. Now Dawn (is praised) with the seven (hymns) 'Forth the Dawn' (*vy uṣāḥ*: vii. 75-81); but the four hymns following these, 'O Indra and Varuṇa' (*indrāvaruṇā*: vii. 82-85), are (in) praise of Indra-Varuṇa.

एभ्यः m<sup>1</sup>rbfk, एभिः hd.—<sup>o</sup>द्रावहणेति Am<sup>1</sup>, <sup>o</sup>द्रावह्यती<sup>o</sup> b, <sup>o</sup>द्रावह्यानि r; the whole line is चत्वारिंशोवृत्तो ज्युतिः in f, चत्वारिंशो ज्युतिः in k.—The end of the *varga* is here marked by २ in bfk, not in hdm<sup>1</sup>.

### 3. Vasiṣṭha and the dog of Varuṇa: RV. vii. 86-89.

B 11. In the hemistich 'Aloft the light' (*ud u jyotiḥ*: vii. 76. 1<sup>ab</sup>) the Middle (Agni) is praised.

During<sup>a</sup> the night Vasiṣṭha in a dream<sup>b</sup> approached the house of Varuṇa<sup>c</sup>.

11<sup>ab</sup> is not found in A or m<sup>1</sup>, but only in B.—स्वप्न आचरत् hm<sup>1</sup>r, स्वप्नमाचरत् fkn(cgū), स्वप्नमाचरत् bn(am)s, स्वप्नवचरत् n(b), चीर्यमाचरत् r<sup>s</sup>.

<sup>a</sup> 11<sup>od</sup>-15<sup>od</sup> are quoted in the Nītimasījari on RV. vii. 55. 2; and 11<sup>od</sup>-13 in ŚEyaṇa on RV. vii. 55. 3. <sup>b</sup> See *Vedische Studien*, ii, p. 56 (cp. 55). <sup>c</sup> Cp. RV. vii. 86. 6: *svapnāś caned anytasya prayotā*; and vii. 88. 5: *bṛhantaṃ mānaṃ, varuṇa, . . sahasradvāraṇi jagamā gṛhaṃ te*.

12, 13. He then entered. A dog there ran at him, barking.

B Pacifying the hound which was making a din and running (up) with intent to bite, he lulled him to sleep<sup>a</sup> (*vyasuṣvapāt*) with the two (stanzas) 'When, O bright one' (*yad arjuna*: vii. 55. 2, 3).

He sent him<sup>b</sup> as well as the other attendants of Varuṇa to sleep<sup>c</sup>.

तं तत्र bfkrs, तं तत्र hd, त्वं तत्र m<sup>1</sup>.—<sup>o</sup>भ्यघावत् Am<sup>1</sup>, <sup>o</sup>भ्यवर्तत Bns.—12<sup>od</sup> and 13<sup>od</sup> are not found in A, but in B and m<sup>1</sup> only.—दृष्टुम् m<sup>1</sup>n(b)s, दृष्टुम् fk, दृष्टुम् b, दृष्टुम् rn.—13. द्वाभ्यां m<sup>1</sup>bfs, विभिः rn.—वसुष्वपत् m<sup>1</sup>bfr, वसुष्वयत् k, वसुषुपत् n, ह्यसुषुपत् s.—स तं Am<sup>1</sup>, एवं Bns.—प्रस्थापयामास bfrs, प्रस्थापयामास k, प्रस्थापयामास hdm<sup>1</sup>s.

\* The anomalous form *nyarusvapāt* is evidently based on the refrain of RV vii 55 2-4, *nī su svapā* I was therefore tempted to make the emendation *nyarusvapāt*  
 b The reading of B *evam* connects 13<sup>cd</sup> with 13<sup>ab</sup>, that of A *sa tam*, 13<sup>cd</sup> with 12<sup>ab</sup>  
 c Cp *Vedische Studien*, II p 56, note<sup>2</sup>.

14, 15 Then king Varuna bound<sup>a</sup> him with his fetters Bound (thus) he (Vasiṣṭha) praised his father (Varuna) with the next (*utah*)<sup>b</sup> following four (hymns) 'The wise' (*dhirā* vii. 86-89). Then his father released him.

A As soon as the (stanza) 'Thee in the fixed' (*dhruvāsu tvā*: vii. 88 7) had been uttered, the fetters dropped (*pramocire*)<sup>c</sup> from him.

खिः पायिः प्रत्यवध्यत Am<sup>1</sup> (प्रति<sup>o</sup> m<sup>1</sup>), खान्वाशाश्रवत्यमुक्षत Bn —स वद hm<sup>1</sup>r<sup>1</sup>kn, स बुध r<sup>1</sup>r<sup>4</sup>r<sup>5</sup>, स बुध्वा b—भिरित hdr, भिरित bfk.

15 ततः पिता hm<sup>1</sup>bf, वध. पिता k, तथाभव्या n—15<sup>cd</sup> is the reading of Am<sup>1</sup>, instead of it, but after 14<sup>ab</sup>, Bm<sup>1</sup> read

वदः स<sup>1</sup> वारुणैः पायैर्ध्रुवामु खिति<sup>3</sup> दृश्यते ।

<sup>1</sup> r<sup>2</sup>r<sup>4</sup>r<sup>7</sup>, वदै सा k, तदः स b      <sup>2</sup> r<sup>2</sup>r<sup>4</sup>r<sup>7</sup>, बुवाकुलिति b, ऋवाकुलिति fk

Both forms of the line are omitted in n—The end of the *varga* is here marked by ३ in m<sup>1</sup>, after 15<sup>ab</sup> (*prā*) in bfk (as the B form of 15<sup>cd</sup> comes before 15<sup>ab</sup>), not at all in hd

\* Here the root *bandh* is conjugated as an *Ātmanepada* of the fourth class; cp v 134 and vi. 23 (*dahyati* in A)      b That is, after the group 82-85 mentioned in 10  
 c The anomalous form *pramocire* must be meant for the 3 plur perfect passive (by false analogy from forms like *pecire*) The whole line has been adapted from RV. vi. 88 7. *dhruvāsu trāḡsu kṣīṣu kṣiyanto ty asmat pāsam varuno mumocat* The reading of B would mean. 'In the stanza *dhruvāsu trā* he appears bound with the fetters of Varuṇa'

#### 4. Deities of RV. vi. 90-96.

16 The next three hymns 'Forth with longing for the heroes' (*pra iirayā*: vii. 90-92), are addressed to Vāyu Now in this praise those (stanzas) are addressed to Indra-Vāyu in which there is praise in the dual (*dvat*)<sup>a</sup>.

तास्वी<sup>o</sup> Am<sup>1</sup>, ताद्यै<sup>o</sup> B—वायव्याः सुतो m<sup>1</sup>r<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>5</sup>, वायव्याः सुतो hd, वायव्याः चयो r, वायव्या मयो bfk—यामु hm<sup>1</sup>r, यासु r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, यासु fk, यासु b

\* See *Sarvāṅkramanī* on RV. vi. 90 *madryaś ca ya dived kṣīṣa*; cp also *Sadgurāśya*.

B 17. 'Forth with longing for the heroes' (*pra vīrayā*: vii. 90. 1) is spoken of in the Aitareya (Brāhmaṇa)<sup>a</sup> as a stanza addressed to Vāyu belonging to the Praūga litany (*prāūgi*): the predominance of Vāyu is (thereby) expressed in contravention (*vyatyayaṃ kṛtvā*) of one of its verses (*pāda*)<sup>b</sup>.

वायव्या m<sup>1</sup>bfk, वायव्या: r.—प्राउगी° m<sup>1</sup>r, प्राणुगी° b, प्रासुगी° fkr<sup>2</sup>.

<sup>a</sup> That is, AB. v. 20. 9. <sup>b</sup> That is, the first pāda of vii. 90. 1 contains the dual form *vām*, so that judged by this the whole stanza would be addressed to Indra as well as Vāyu.

B 18. 'These with true' (*te satyena*: vii. 90. 5-7) being a triplet, 'As long as strength' (*yāvat tarah*: vii. 91. 4-7), again, being a quatrain, 'Eager' (*uśantā*: vii. 91. 2), being one, and the stanza 'Forth the presser' (*pra sotā*: vii. 92. 2)—these are traditionally held to be the nine (stanzas) belonging to the two (Indra-Vāyu)<sup>a</sup>.

प्र सोता चर्ग<sup>1</sup> br, प्र सोता चर् f, प्र सोता च m<sup>1</sup>k.—The words एता नव क्षुता: occur above, vi. 7<sup>d</sup>.—17, 18 are not found in A, but in B and m<sup>1</sup> only.

<sup>a</sup> The details given in this śloka are not mentioned in the Sarvānukramāṇī.

19. The two (hymns) 'The pure' (*śucim*: vii. 93, 94) are addressed to Indra-Agni; the two following, 'Forth' (*pra*: vii. 95, 96), are addressed to Sarasvatī. Sarasvatī (is praised) with the stanza 'He' (*saḥ*: vii. 95. 3) and with the three 'Longing for wives' (*janīyantaḥ*: vii. 96. 4-6).

द्वे च सरस्वन्त इति B (द्वे च b fkr<sup>2</sup>, द्वे च r<sup>6</sup>r<sup>7</sup>), क्षुतश्चैव सरस्वांश्च Am<sup>1</sup>. I have preferred the reading of B (with the emendation च्च for द्वे च) because it is supported by the Sarvānukramāṇī on RV. vii. 95, 96: तुतीया सरस्वते . . पराक्षिप्तौ शायञ्च: सरस्वते.—च तिष्ठमि: hdr<sup>3</sup>, चतष्टमि: m<sup>1</sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, चतुर्ध्वे: r, चतुर्भवे b, चतुर्भवे f k.—The end of the *varga* is here marked by ४ in bfk, not in hdm<sup>1</sup>.

##### 5. Story of Nāhuṣa and Sarasvatī: RV. vii. 95, 96.

20. King Nāhuṣa<sup>a</sup> in former days wishing to consecrate himself for a thousand years, travelled over this (earth) with a single chariot, saying to all streams:

वर्षसहस्राय  $hm^1r^3B$ , वर्षसहस्राणि  $r$  —रथेनेमां  $hdr$ , रथेनेमान्  $b$ , रथेन मा  $fk$ —व्रुवन्  $r$ , व्रुवत्  $hd$ , व्रुवत्  $fk$ , क्रवन्  $ll$

\* The story of Nāhusa and Sarasvatī is briefly referred to by Śāyana on RV vii 95 2

21 'I am about to offer sacrifice; bring me shares (for it), either in pairs or singly' The rivers replied to the king, 'How can we, who have but very little power,

वहत  $br^2$ , हत  $fk$ , पहत  $r^1r^4r^6$ , सहस्र  $hdm^1r^3$ —भागान्ने  $hdm^1r^3$ , मा सर्वा  $r^1r^4r^6$ , मा सर्वा  $fk$ , माः सर्वाः  $r^6$ , माः सर्वा  $b$ —वाथवेक्यः  $Am^1r^2$ , व्यथवेक्यः  $b$ , यथवेक्य  $fk$  (स  $k$ ), वाथवेक्यः  $r$ —नद्यः स्वल्प°  $hm^1bfk$ , नद्यद्याल्प°  $r$

22 bring you all the shares for a sacrificial session lasting a thousand years? Resort to the Sarasvatī she will bring them for you, Nahusa'

भागान्तर्वाक्ने  $hdm^1$ , भोगान्तर्वाक्ने  $r$ , सर्वाभोगान्ने  $bfk$ —सत्त्वे all MSS and  $r$ —वर्षसहस्रिके  $hdm^1rb$ , वर्षसहस्रिके  $r^2r^6$ , वर्षे सहस्रिके  $fk$ —ते  $B$ , त्वा  $A$ —नाङ्गप  $m^1r$ , नाङ्गपः  $hdf$ , नाङ्गतः  $k$ , न्यद्युःपः  $b$

23 Saying 'So be it,' he quickly went to the river Sarasvatī; and she received him and yielded (*duduḥe*) (him) milk (and) ghee

जगामागु  $Am^1$ , जगामाद्य  $B$ —आपगा  $A$ , पावनी  $B$  ( $b$ , °नां  $fk m^1$ )—सरस्वतीम् all but  $m^1$ , which has समुद्रगाम्.—23<sup>cd</sup> is the reading of  $B$ , प्रतिजग्राह सा धेनं पयः सर्पियं दुद्घति is that of  $Am^1$  I have preferred the former as it more closely follows the words of RV vii 95 2 घृत पयो दुद्घे नाङ्गपाय

24. This exceedingly marvellous act of the Sarasvatī towards the king, the son of Varuna (*Vasiṣṭha*) proclaimed with the second (stanza) of the first (of the two hymns, viz. vii 95 2)

No MS marks the end of the *varga*, but that it ends here is indicated by the fact that the figure ॥ is in  $b$  placed after 26<sup>ab</sup>, which in that MS by mistake ends similarly, viz प्रथमस्य तृतीयया (see critical note on 26)

#### 6. Deities of RV. vii. 97-104.

25. 'In the sacrifice' (*yajñic*: vii. 97) is addressed to *Brhaspati*; (then comes) a (hymn) addressed to *Indra* (vii 98); but the two following (99, 100) after that are addressed to *Viṣṇu*, and the

three (stanzas) 'Wide' (*urum* : vii. 99. 4-6) should be (regarded as) addressed to Indra as well. The two next (hymns) 'Three' (*visrah* : 101, 102) are addressed to Parjanya.

यज्ञे वाहस्यत्वमिन्द्रं  $hm^1r^3$ , यग वहस्यमिन्द्रं च  $f$ , यग वहस्यमिन्द्रं च  $k$ , वाहस्यत्वमिन्द्रं च  $b$  (no यज्ञे), द्वे वाहस्यत्ये ऐन्द्रे च  $r$ , ऐन्द्रे यज्ञे दिवः सूक्ते  $r^1r^4r^6$ .—तु परे ततः  $Am^1$ , च ततः परे  $B$ .—उरुमिन्द्राय  $hm^1$  (उरमित्थिन्द्राय  $S$ ), उत्तमिन्द्राय  $r$ , उत्तमिन्द्राय  $hk$ , उत्तमिन्द्राय  $f$ .—तिक्षः स्युः  $br$ , तिक्ष स्य  $f$ , तिक्षस्य  $hdm^1k$ .

A. 26. Now the first (stanza) here<sup>a</sup> (vii. 97. 1) praises Indra, the second and the rest (2, 4-8) (praise) Bṛhaspati.

B In 'At the sacrifice' (*yajñe* : vii. 97) the first (stanza) praised Indra alone, but the last both Indra and Bṛhaspati.

<sup>a</sup> 26<sup>ab</sup> is the reading of  $Am^1$ ; instead of this line  $B$  has :

आशीर्षक<sup>b</sup> प्रथमा तत्र प्रथमस्य तृतीयया ।

<sup>b</sup>  $r$ , आशीर्भव  $m^1f$ , आशी भव  $k$ , आशी  $b$ .

The first pāda here is probably a corruption of 26<sup>a</sup> (the last five syllables being practically identical), while the second seems to be due to a confusion with 24<sup>d</sup>.

26<sup>cd</sup> is not found in A, but in B and  $m^1$  only. 26<sup>b</sup> is redundant, as stanzas 2, 4-8 would already be addressed to Bṛhaspati by 25<sup>a</sup>; while 26<sup>a</sup> repeats the statement of 26<sup>a</sup>; on the other hand 26<sup>d</sup> is necessary to the sense (cp. Sarvānukramaṇi). The original reading of 26 thus seems certainly to have consisted of the single line : स्त्रीतीन्द्रं प्रथमा स्वव अन्त्या त्विन्द्रायुसती । cp. Sarvānukramaṇi on vii. 97 : यज्ञे . . ऐन्द्रादि वाहस्यत्यमन्त्येन्द्री च.

27. The third and the ninth (vii. 97. 3, 9) praise Indra and Brahmanaspati. (The hymn)<sup>a</sup> 'For a year' (*saṃvatsaram* : vii. 103) (praises) the frogs; but that which follows (vii. 104) is addressed to Indra-Soma.

स्त्रीतीन्द्रा<sup>o</sup>  $Am^1$ , सहिन्द्रा<sup>o</sup>  $B$ .—मण्डूकान्  $bfkSa$ , मण्डूकान्  $m^1$ , मण्डूका  $r^3r^6r^7$ , माण्डूकम्  $A$ . I have preferred the former reading as being supported by the Sarvānukramaṇi : मण्डूकांस्तुष्टाव.

<sup>a</sup> 27<sup>ab</sup> and 28 are quoted by Sāyana in his introduction to RV. vii. 104.

28. The seer, when his hundred sons had been slain by the followers of Sudās, full of pain and overwhelmed with grief for his sons, saw (this hymn) for the destruction of demons<sup>a</sup>.

राषोषं  $m^1r^1r^4r^8br^5nS, s (v r)$ , रषोषं  $hrfks$  —  $28^{ab}$ , occurring here in  $\Pi$  and  $hdr^2$  (but omitted here in  $m^1r^1r^4r^8$ ), is repeated at  $34^{ab}$ , with वसिष्ठो (A) in place of सौदासि: (B) — तस्मिन्  $hd$ , कृदः  $Bs$  — The end of the *varga* is here marked by  $\xi$  in  $m^1hf$ , not in  $hdk$

\*  $28^{ab}$  is quoted in the Nīṭamañjarī on RV. vii. 104 16

### 7. Detailed account of RV. vii. 104.

29 The stanza 'Who the simple' (*ye pākasaṃsam*: vii. 104. 9) is addressed to Soma; the next (10) after that is addressed to Agni; the eleventh is addressed to the All-gods (11); the couplet which follows it (12, 13) is addressed to Soma.

आपेयो  $m^1dr$ , सापेयो  $b$ , \*पेया  $b$ , \*पेया  $fk$

30. The stanza 'As if I' (*yadī vāham* · vii. 104 14) is addressed to Agni, while 'Who me' (*yo mā* 16) is traditionally held to be addressed to Indra; 'She who strides forth' (*pra yā jigāti* 17) is addressed to the pressing stones, while 'Spread out' (*vi tiṣṭadhvam* 18) is addressed to the Maruts.

ऐन्द्रो यो मेति तु स्मृता  $hm^1r$ , यो मेतीन्द्रः स्तुती इयोः  $bk$ , यो मेतीन्द्रस्तुती इयोः  $f$ , यो मेतीन्द्रः स्तुतोऽर्षया  $r^1r^1$  — पाष्णी  $hdm^1r$ , वरामी  $b$ , वरामी  $f$ , वरामी  $k$

31. Five (stanzas, beginning) 'Hurl forth' (*pra vartaya*: vii. 104. 19-22, 24) are addressed to Indra, while the last stanza is addressed to Indra-Soma. In the stanza 'May not the demon us' (*mā no rakṣas*: 23) the seer invokes a blessing<sup>a</sup>

\*सोमी स्तुगु<sup>o</sup>  $hm^1$ , \*सोमीस्तुगु<sup>o</sup>  $r$ , \*सोमी स्तुगु<sup>o</sup>  $f$ , \*सोमी न्तुगु<sup>o</sup>  $b$ , \*सोमी द्तुगु<sup>o</sup>  $k$  — स्वाशियन्  $bkr$ , स्वाशिय  $hdm^1$ . — स्तुचि  $hdr$ , स्तुचि  $bfk$ , वृषे  $r^1r^4r^8$ .

<sup>a</sup> I have preferred the reading *āsisam* to *āsisah* because it is supported by the *Sarvānukramanī* on RV. vii 104 *pra vartayeti pākasaṃsam mā no rakṣa ity ṛṣer āmana āh*.

32. and protection in heaven and earth on his own behalf. 'The owl-fiend' (*ulūlayātum*: vii. 104. 22) (prays) 'Slay these night-walkers of various forms'<sup>a</sup>.

दिवि चैव  $hdm^1$ , दिवयेव  $br$ , दिवियेव  $fk$ . — पृथिव्या च  $hdm^1$ , पृथिव्याय  $br$ , पृथिव्योय  $fk$  — पालनम्  $m^1bkr$ , पालतम्  $hd$ . — उन्मथयतुं  $re$  (and RV. vii 104. 22).



उलूकयात् all the MSS. (°यान्त्  $r^7$ ) except  $r^5$ .—This śloka is omitted in  $r^1 r^4 r^6$  according to R, p. 163, note <sup>6</sup>, but this statement contradicts his preceding note <sup>6</sup>.

<sup>a</sup> 32<sup>cd</sup> is quoted by Sāyaṇa on RV. vii. 104. 22, who adds a line which is not found in any of the MSS. of the BD.

33. Now in the fifteenth and in the eighth (stanza) of the hymn the son of Varuṇa (Vasiṣṭha), while as it were lamenting, his soul being overwhelmed with pain and grief, utters a curse.

सूक्तस्या ऋष्ट्यां hd, (°स्य?) ऋष्ट्यां  $r^1 r^3 r^4 r^6$ , सूक्तस्याष्ट्यां  $m^1$ fk, सूक्तस्यापुग्यां b, सूक्तस्याथाष्ट्यां r.

34. Vasiṣṭha was at that time pained, as his hundred sons had been slain by Sudāsa<sup>a</sup> who, in consequence of a curse, had been transformed into a demon (*rakṣas*); such is the sacred tradition.

तस्मिन् hdr, नास्मिन्  $m^1$ , कृषः B.—वसिष्ठो hdm<sup>1</sup>r, सौदासेर् b, सौदासेर् f, सौदासे k.—दुःखितसदा hrbfk, दुःखितः सदा  $m^1$ .—34<sup>ab</sup> = 28<sup>cd</sup> (cp. v.r. there).—वै श्रुतिः Am<sup>1</sup>, नः श्रुतम् B.—The end of the *varga* is here marked by ॐ in bfk, not in dm<sup>1</sup>.

<sup>a</sup> For Sudās, as above, iv. 106, 112.

### Maṇḍala viii.

#### 8. Story of Kaṇva and Pragātha.

35. <sup>a</sup> Kaṇva and Pragātha were two sons of Ghora. When they had been dismissed by their preceptor they dwelt together in the forest.

°चातावूपतुः hdr, °चा औपतुः b, °वाता उयेतुः fk. It would have been more consistent to print °चाता ऊपतुः (cp. iv. 96<sup>o</sup> and note <sup>a</sup>).

<sup>a</sup> The following four ślokas (35–38) are quoted by the Nītimañjarī on RV. viii. 1. Śaḍguruśiṣya (p. 136 f.) gives a metrical form of the story which is differently worded.

36. Now while these two dwelt there the younger (brother) of Kaṇva (i.e. Pragātha), having placed his head while asleep (*svapat*)<sup>m</sup> on the lap of Kaṇva's wife, did not awake.

कण्वपत्न्याः rn, कण्वः पत्न्याः fk, कण्वपत्न्या b, कण्वपत्न्यां hdm<sup>1</sup>.—स्वपत् hdm<sup>1</sup>r<sup>3</sup> fr<sup>2</sup>n, स्वपत् k, (शिरो) स्वपत् n, अमात्  $r^1 r^4 r^6$ , स्वपन् br.—कण्वस्त्रीत्संगे hm<sup>2</sup>, कण्व-स्यत्संगे d, कण्वशंगे b, कण्वसूत्संगे f, कण्वसूत्संगे k, कण्वसु उत्संगे n, कण्वसूत्सङ्गि  $r^2 r^6 r^7$ , कण्वस्त्रीत्सङ्गात् r.—नान्वबुध्यत hdm<sup>1</sup> (°ता d), नावबुध्यत  $r^1 r^4 r^6$ n, नान्वबु-ध्यत b, न त्वंबुध्यत f, न त्वंबुध्यत  $r^2 r^6$ ,<sup>7</sup>, न त्वंबुध्यत k.

\* The MS evidence for *t*, that is for the neuter participle agreeing with *śiraś*, is overwhelming, though *scapan* would be more natural.

37. Now Kanva, enraged by suspicion of a sin (and) wishing to curse him, awakened him with his foot, as though about to consume him with his fiery energy.

शुक्रामशु हrbfk, हनुकामशु n — पापामिश्रक्या hm<sup>1</sup>rb, पापातिश्रक्या f, प्रायतिश्रक्या k, पतितश्रक्या n — बोधयामास hdrn, बोवयामास b, योजयामास fk — दिधुचन्निव m<sup>1</sup>rn, दिधुचन्निव hd, विधुचन्निव f, विधुचनुव k, दिवुचन्निव b

38. Pragātha, becoming aware of his intention<sup>a</sup>, stood with folded hands and chose the couple for his mother and father.

तं भावं hrb, त मा d, भावं तं fk — प्रगाथः hdrk, प्रथमः b — प्राञ्जनि स्थितः bk, प्राञ्जनि स्थितः f, प्राञ्जनिः स्थितः hdr.

\* Cp above, iv. 50, 59

39 The seer, being (thus) the son of either Ghora or Kanva<sup>a</sup>, saw, in company with many other members of his family, the eighth Mandala.

घोरो hm<sup>1</sup>r, घोरो bfk, घोरो r<sup>1</sup>r<sup>2</sup>r<sup>4</sup>r<sup>6</sup>. — काण्वो hdf, काण्वो b, कारावो k, कण्वो m<sup>1</sup>r — वज्रभिः सह hdm<sup>1</sup>b, वज्रभि सह fk, वज्रभिः पितुः r — सहित ऋषिर्, hdm<sup>1</sup>r (\*तः r), सहितः सखि b, सद्विचिंपि f, सद्वितिरिपि k. — The end of the *varga* is here marked by  $\infty$  in bfk, not in hd.

\* Cp Śarānukramaṇī on RV. viii 1. *sa ghaurah san bhṛātuh kanvasya putratān agāt*; Āraṇukramaṇī viii 3. *pragātho ghorajo munih, sa hi ghorasya kanvasya bhṛātā san putratān gatah*.

### 9. Deities of RV. viii. 1-21.

40. There are four hymns addressed to Indra (beginning) 'Not at all' (*mā cit*: viii. 1-4) in the stanza 'Downward his mighty' (*anv asya sthūram*: viii. 1. 34), Śaśvatī, daughter of Angiras, living (*vasanti*)<sup>a</sup> as his wife (*nārī*)<sup>b</sup>, praised her husband<sup>c</sup>.

वसन्ती hdm<sup>1</sup>r, वसन्ती kr<sup>2</sup>, वसन्ती bfr<sup>2</sup>.

\* That is, living with him as his wife, though he had been turned into a woman

<sup>b</sup> On Śaśvatī and *nārī*, see above, ii. 83 and note.

<sup>c</sup> Cp. Śarānukramaṇī. *patnī cāsyāṅgirasi śaśvati pṛmstam upalābhya enam prītāntyayā susāva*

41. The seer turned that Āsaṅga, who had been a woman, into a man (again)<sup>a</sup>. With the four<sup>b</sup> stanzas 'Praise' (*stuhī*: viii. 1. 30-33) his own gift (to the seer) is proclaimed (by Āsaṅga).

तमासंगं सुतवान् hdm<sup>1</sup>, तमासङ्गः सुतवान् r, तं मासंतं कृतवान् b<sup>1</sup>r<sup>7</sup>, तं मासं कृतं कृतवान् f, तं मासं कृतं कृतवान् k.—स्वख A, तस्य B.—सुहीत्यृग्मिश्चतुर्मिः परि-कीर्तितम् all MSS. (सुहि सुहीति चतसृभिः S).

<sup>a</sup> Cp. Sarvānukramaṇī on RV. viii. 1: *āsaṅga yañ strībhitōā punān abhūt sa medhyā-tīthaye dānaṃ dattvā stuhī stuhīti catarṣbhīr ātmānaṃ tuṣṭāva*. The story of Āsaṅga is related by Śāyana on RV. viii. 1. 1 and 34. Āsaṅga, son of king Playoga, was, he relates, owing to a curse of the gods, turned into a woman, but afterwards was, by the favour of Medhyātithi, restored to manhood by the power of penance. He consequently bestowed much wealth on the seer (30-33) and was praised by his wife Śasvatī, daughter of Angiras (34). See also Śaḍguruśiṣya, p. 137; Sieg, Sagenstoffe, pp. 40, 41. <sup>b</sup> Though *caturbhīḥ* is, as we have seen, frequently used alone as an alternative for *catasṛbhīḥ* (cp. next śloka), it seems hardly possible that *ṛgbhīḥ caturbhīḥ* could have been the original reading. I was therefore much tempted to emend the MSS. reading to *catasṛbhīḥ prakīrtitam*. With reference to this passage (RV. viii. 1. 30-33) the Sarvānukramaṇī has *catasṛbhīḥ*, the Nīti-mañjarī *ṛgbhīḥ catasṛbhīḥ* (Sieg, p. 41), and the Ārṣānukramaṇī reads *catasṛṇām*. In the Rāmāyaṇa, however, *caturbhīḥ* occurs in juxtaposition and agreement with a feminine noun (see St. Petersburg Dictionary, under *catur*).

42. But with the two stanzas 'Bestow' (*śikṣa*: viii. 2. 41, 42) that of Vibhīndu, king of Kāśī (*kāśya*)<sup>a</sup>, is proclaimed, while with the four<sup>b</sup> (stanzas) 'Which' (*yam*: viii. 3. 21-24) the (gift) of the liberal Pākasthāman is praised.

काम्यस्य hbr, कास्यस्य d, कामस्य fk.—पाकस्थान्द्वेषु hm<sup>1</sup>r, °स्थान्द्वेषु br<sup>2</sup>r<sup>5</sup>, °स्थानेषु fk.—भोजस्य hm<sup>1</sup>r, भोजस्य b, भोजस्य f, भोजस्य k.

<sup>a</sup> Cp. Sarvānukramaṇī on RV. viii. 2: *antyābhyāṃ medhātīthir vibhīndor dānaṃ tuṣṭāva*. <sup>b</sup> See note <sup>b</sup> on 41.

43. The two pragātha couplets (beginning) 'Forth' (*pra*: viii. 4. 15-18) Śākaṭāyana thinks are addressed to Pūṣan<sup>a</sup>; Gālava, however, (thinks) the former (15, 16) is addressed to Indra only, the latter (17, 18) to Pūṣan.

द्वौ hm<sup>1</sup>r<sub>g</sub>, तु B.—उत्तरम् hm<sup>1</sup>r, उत्तराम् b, उत्तमम् fkr<sup>5</sup>.

<sup>a</sup> 43<sup>ab</sup> is quoted by Śaḍguruśiṣya on RV. viii. 4.

44. In the last triplet of the last of the Indra hymns here (viii. 4. 19-21), the gift of king Kuruṅga is praised (with the words) 'Abundant wealth' (*sthūraṃ rādhaḥ*: 19).

ऐन्द्राणामिह hm<sup>1</sup>r, °षां लिह k, °सां लिह f, °षां न्विह b—The end of the *varga* is here marked by ९ in m<sup>1</sup>bfk, not in hd

### 10. Deities of RV. viii. 5-18.

45. In the hymn addressed to the *Asvins*, 'From afar' (*dūrāt*: viii. 5), the thirty-seventh stanza, (that is) the hemistich 'As' (*yathā* 37<sup>ad</sup>), and the final couplet (38, 39) are traditionally held to be (in) praise of the gifts of *Kaśu*<sup>a</sup>.

सप्तशतमी b, °चिप्रतमी f, °चिप्रतमी k, °तुंशतमा hd, चिप्रतमि r, °विप्रतमा m<sup>1</sup>—इत्यर्धेर्षो hm<sup>1</sup>॥ (°र्षो f), तचार्धेर्षो r—दानक्षुतिः b(S), वावक्षु f, (क्षयो)नक्षि क, दानक्षवः hm<sup>1</sup>r—स्युता b, omitted in fk, स्युतः hm<sup>1</sup>r.

<sup>a</sup> Cp Sarvānukramanī on RV viii 5 *antyāḥ pañcardharcāś caudyanya kaśor dānastutīḥ*

46 'Great' (*mahān*: viii. 6) is addressed to *Indra* in (the stanza) containing (the word) 'ancient'<sup>a</sup> (*pratna*: viii. 6. 30), Śākapūni, as well as *Mudgala*, son of *Bhrmyasva*, thinks *Agni Vaiśvānara* is praised

विं विद्वानर क्षुतम् br, विर्विद्वानरः क्षुतः Am<sup>1</sup>.—46<sup>ab</sup> is omitted in fk—महानिन्द्र प्रतपयाम् Am<sup>1</sup>, महानिन्द्रं प्रवेपयाम् b, महानितीन्द्रदेवयाम् r.—भार्य्यश्चैव r<sup>5</sup>, भार्य्यश्चैव hm<sup>1</sup>br, भार्य्यश्चैव f, भार्य्यश्चु k

<sup>a</sup> The eleventh as well as the thirtieth stanza contains the word, but the latter only can be meant

47. But in the triplet 'A hundred' (*śatam*: viii. 6. 46-48) the gift of *Turindira*<sup>a</sup> is recorded 'Forth' (*pra*: viii. 7), the following (hymn), is addressed to the *Maruts*; and the three 'Hither to us' (*ā naḥ*: viii. 8-10) are addressed to the *Asvins*.

नेरिदिर hdm<sup>1</sup>r, नेरिदिर bfk—प्रेति आ r, प्रेत्या hdm<sup>1</sup>bfk—°द्विनानि च hm<sup>1</sup>r, °द्विनान्यतः ॥

<sup>a</sup> Cp Sarvānukramanī: *tyco 'ntyas turindirasya pārśaryasya dānastutīḥ*.

48 'Thou' (*tvaṃ*: viii. 11) is addressed to *Agni*. 'Which, O *Indra*' (*ya indra*: viii. 12. 1) are six (12-17) addressed to *Indra*; but in a hemistich of the last (stanza) but one of the last (viii. 17. 14<sup>ab</sup>) the god *Vāstospati* is praised.

49. 'This' (*idam* : viii. 18) has the Ādityas as its deities : with three<sup>a</sup> (of its stanzas), the sixth, the fourth, and the seventh, Aditi is praised ; the eighth stanza, 'And' (*uta*), is addressed to the Āśvins.

०दितिः सुता hm<sup>1</sup>r, ०दितिसुता B.—पथ्या चतुर्थी सप्तम्या r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, पथ्यां चतुर्थी सप्तम्याम् hd, पथ्या चतुर्थीसप्तम्योर् m<sup>1</sup>, पथ्यां चतुर्थीसप्तम्योर् B.—The end of the *varga* is here marked by १० in m<sup>1</sup>bfk, not in hd.

<sup>a</sup> The Sarvānukramāṇī does not specify these three stanzas.

### 11. RV. viii. 19: praise of *Trasadasyu's* gifts.

50. (In) 'Blessing' (*śam* : viii. 18. 9) the three (gods) Fire (*agnī*), Sun (*sūrya*), Wind (*anīla*)<sup>a</sup> are (respectively) praised in successive verses (*pac-chaḥ*). The pragātha couplet 'Whom' (*yam* : viii. 19. 34, 35) is (in) praise of Varuṇa, Aryaman, and Mitra

पहस्त्व<sup>०</sup> A, पच्छोस्त्वाम् r, पछास्त्वोम् f, पछासोम् k, पाछास्त्वोम् b.—०मित्रायां Am<sup>1</sup> ०मित्रासु r<sup>2</sup>r<sup>5</sup>, ०मित्रासं bfk.—प्रगाथो Am<sup>1</sup>, प्रगाथे B.—इति सुतिः r, इति सुताः B, इति सदा hdm<sup>1</sup>, इति तदा r<sup>3</sup>.

<sup>a</sup> Cp. Sarvānukramāṇī on RV. viii. 18 : *parā* (9) *agnīsūryānīlānām*.

51. <sup>a</sup> in the (hymn) addressed to Agni. 'He has given' (*adāt* : viii. 19. 36, 37) are (two stanzas in) praise of the royal seer Trasadasyu.

B He gave fifty maidens<sup>b</sup> and three herds of seventy (*saptatīḥ*) cows,

सुतो hdr, सुति bfk.—सप्ततीः br, सप्तमी fk, सप्ततिः m<sup>1</sup>, सप्तयः n.—51<sup>ad</sup>-57<sup>nb</sup> are not found in A, but in B and m<sup>2</sup> only.

<sup>a</sup> The following six and a half śloka (51-57<sup>ab</sup>) are quoted in the Nītimāñjarī on RV. viii. 19. 37. <sup>b</sup> Cp. RV. viii. 19. 36 : *adāt . . pañcāśatam trasadasyur vadhūnām*.

B 52. horses, and camels, and he also (gave) various garments, jewels, a brown bull, the lord that led those (herds)<sup>a</sup>.

अश्वोद्गाणां m<sup>1</sup>fkrr, अश्वोर्ब्राह्मण b.—तथैवासौ m<sup>1</sup>, तथैवास्ती b, तथैवासो fkn, उरभ्राणां r.—वृषमं fkr, वर्षमं b, विविधं m<sup>1</sup>.—श्वावं m<sup>1</sup>n(m), श्रावं n, श्रावं n(h), श्रावं bfr, श्रावं k.—अश्वेसरं m<sup>1</sup>frn(a), अश्वेशरं kr<sup>2</sup>, अश्वेचरं b, आसेसरं n.—पतिम् r, प्रति m<sup>1</sup>fkrr<sup>2</sup>n, पथि b.

\* See RV viii 19 37 *tsrñāṣe saptaśatmāṣe śyāvah pranetā . . diyānā n patih*, cp the enumeration of gifts in RV viii 46 22, 23

B 53. Having wedded, the seer as he went on his way proclaimed (all) this to Indra, and with the hymn 'We' (*vayam*. viii. 21) (praised) Śakra. Pleased thereby the Lord of Śaci

\*शस च m<sup>1</sup>bfrn, \*शस ह r—शक्र च all MSS r and n (cp v 137)—शचीपतिः m<sup>1</sup>bfr, सुरदरः n (cp v 137<sup>d</sup>)

B 54 (said), 'O seer, choose a boon' Humbly the seer replied to him 'I (will) enjoy, O Lord, simultaneously the fifty maidens<sup>a</sup> of the race of Kakutsha<sup>b</sup>,

तमृषिर् br, तमृषिम् fm<sup>1</sup>, तमृषीम् k—काकुत्स्थ rn, काकुत्स्थ b, काकुत्स्थः k, काकुत्स्थः f—कन्याः पचाशद् frn, कन्याः पचाशद् b, पच कन्याशद् k—रमये bfrn(b), रमयेत् m<sup>1</sup>, रमय n—54<sup>cd</sup> 55 omitted in r<sup>v</sup>—The end of the *varga* is here marked by 99 in bfr

\* This most probably refers to the *paścāśatam vadhūnām* mentioned above (51) Note the nom *paścāśat* used for the acc <sup>b</sup> This word is printed by Mitra as a vocative, but it is impossible that this patronymic should be applied to Indra The word is, however, probably used in the text owing to the close association of Kakutsha with Indra (see St Petersburg Dictionary, under *kakutsha*)

## 12. The boons chosen by the seer. Story of Sobhari and Citra.

B 55. (and choose) the assumption of many forms at will, youth, and everlasting enjoyment, the conch treasure<sup>a</sup>, the lotus treasure<sup>b</sup> always remaining in my house

धीवर्न m<sup>1</sup>bfr, युगपत् r<sup>d</sup>.—नमुहेष्व<sup>a</sup> m<sup>1</sup>r, नमुहेष्व<sup>a</sup> n, नमुहेष्व<sup>a</sup> fk, मृष्व<sup>a</sup> b

\* Prosperity departs with its disappearance cp Pañcatantra, II 10; Indische Sprüche, 3950 <sup>b</sup> That is, 100,000,000 pieces of money.

B 56. May the famous (*asau*) Viśvakarman fashion (for me) palaces of gold by thy favour, and a flower garden with celestial trees for (each of) those (spouses) separately;

प्रासादान् m<sup>1</sup>frn, प्रासादान् bk—कर्मासी m<sup>1</sup>bfr, कर्मा तु n—कुर्वीत m<sup>1</sup>bn, क्वीत fk, करोतु r—वाटी च m<sup>1</sup>kn, वाटां च f, वाटी च b, वाटीश्च r—सुरद्रुमैः r, सुरद्रुमैः b, सुरद्रुमैः fk, सुरद्रुमाः m<sup>1</sup>.

B 57. and let there be no co-wife rivalry among these (fifty spouses).’ And he (Indra) said, ‘All this shall be (fulfilled).’

‘Come hither’ (*ā ganta* : viii. 20) is a hymn addressed to the Maruts; the next one, ‘We’ (*vayam* : viii. 21), is addressed to Indra.

°सर्धासां m<sup>1</sup>bn, °सर्धासां f, °सासर्धासां k, °सर्धासां r.—°द्रमुत्तरम् Am<sup>1</sup>, °द्रमतः परम् B.

58, 59. When<sup>a</sup> Sobhari, son of Kaṇva, was sacrificing with members of his family in Kurukṣetra, rats devoured (his) corn and various oblations. (So) he (Sobhari) praised Indra, Citra, (and) Sarasvatī,

B with the stanza ‘Or Indra’ (*indro vā* : viii. 21. 17), proclaiming (Citra’s) power of giving<sup>b</sup>.

सोमरेद्यैव Am<sup>1</sup>, सोमरेद्यैव B.—यवान् जजुर् m<sup>1</sup>r, यवा जजुर् hd, यवां जजुर् bfk.—59. °नुष्टाच रङ्गं r, °नुष्टाचिङ्गं hd bfk.—आखवः Bn, आखुं च Am<sup>1</sup>.—59<sup>cd</sup> is not found in A, but in B and m<sup>1</sup> only.—The end of the *varga* is here marked by १२ in bfk.

<sup>a</sup> 58<sup>cd</sup>–62<sup>o</sup> are quoted in the *Nīlīmāṅgī* on RV. viii. 21. 18. <sup>b</sup> 59<sup>cd</sup> seems necessary, as without it, there is no reference in A to stanza 17 being part of the *dānastuti* (cp. Sarvānukramāṇī : *antye dṛṣṭe*).

### 13. Story of Sobhari and Citra (continued). RV. viii. 22–25.

B 60. And the king of the rats, rejoiced at heart, from self-satisfaction himself,

Citra, being praised like a god, gave, to the seer, of cows<sup>a</sup>

संस्तुतो hm<sup>1</sup>r<sup>2</sup>fkr<sup>2</sup>r<sup>6</sup>r<sup>7</sup>, स स्तुतो r.—चित्र ऋषये तु गवां ददौ hm<sup>1</sup>r, चित्रो यद्ददौ तद् दृष्टेन ह r<sup>6</sup>r<sup>7</sup>n, चित्रो ददौ गा ऋष्यचेरिह b, चित्रो दादौ गात्र चतुर्वेरिह fk (चतुर्व<sup>o</sup> k).

<sup>a</sup> The wording of the Sarvānukramāṇī, *antye dṛṣṭe citrasya dānastutiḥ*, would seem to favour the reading of B (*citra yaś dadau tad dṛṣṭena ha*).

61. a thousand myriads. Praising (him) the seer accepted (the gift). And rejoicing in heart (Citra) addressed the seer, ‘I do not deserve the praise of a seer,

सहस्रं वै *hbr*, सहस्रं तु *n*—विजयाह *m*<sup>1</sup>, विजयाह *hd*, निर्जयाह *brn*.—चोवाच *hdm*<sup>1</sup>*r*, प्रोवाच *br*<sup>2</sup>*n*—अपि: *hdr*, अपि *m*<sup>1</sup>*b*, अचि *n*, चि (श्रुति) *ll*—This śloka is omitted in *fk* with the exception of the three syllables चि श्रुति (*ac*)

62. having been begotten in an animal womb. Do you (rather) praise the gods' And (yet) with the last (stanza, viii. 21. 18) he (the seer) praised him again. And with the hymn 'Hither that' (*o tyam*: viii. 22) (he praised) the Aśvins<sup>a</sup>.

समुत्पन्नो *Am*<sup>1</sup>, समुद्भूतो *Bn*—देवता *b*, देवता: *n*, देवना: *f*, देवना: *k*, देवतां *r*, देवतो *hd* (doubtless due to the preceding उपन्नो), देवं चो *r*<sup>2</sup>, देवतो *m*<sup>1</sup>.—Instead of *62*<sup>d</sup> and *63*<sup>ab</sup> as given in the text (according to *hdm*<sup>1</sup>*r**b**k*), *r*<sup>1</sup>*r*<sup>4</sup>*r*<sup>6</sup> read

(श्रुत्वा) चिच सूक्तैः परित्स्त्रिभिः ।

अचिनावपिमिन्द्र चाभितुष्टाव देवताः ॥

*hd*, but not *m*<sup>1</sup>, add these three pādas after those in the text (which they have also), marking the lacuna of one pāda by six (*b*) and eight (*d*) short horizontal strokes at the top of the line. These pādas are probably based on a marginal gloss with reference to *62*<sup>b</sup> (देवता सोतुमर्हसि).

<sup>a</sup> With *62*<sup>d</sup> and *63*<sup>a</sup> cp. *Sarvānukramanī o tyam āśvinaṃ . . ūlva . āgneyam*.

63 The (hymn) 'Land thou' (*ūjīva*: viii. 23) is addressed to Agni, and the next one 'O friends' (*sakhāyah*: viii. 24) is addressed to Indra, but the last triplet, 'As to Varo-susāman' (*yathā varo susāmaṇe*: viii. 24. 28-30), is addressed to Dawn<sup>a</sup>.

यथा वरो सुषाम्ण *hāb**fk* (वरो *fk*), यथा वरः सुषाम्ने *r*

<sup>a</sup> The *Sarvānukramanī* says nothing about this triplet being addressed to *Uṣas*, but states that it is a *dānastuti* of *Varu Sausāma*, of which nothing is said here.

64. Now it is these eight deities altogether who cleft *Vala*: *Uṣas* and *Indra* and *Soma*, *Agni*, *Sūrya*, *Brhaspati*<sup>a</sup>,

अष्टौ तु *hm*<sup>1</sup>*r*, अष्टौ च *b*, अष्टा च *fk*.—सहितास्त्वेता *hdm*<sup>1</sup>*b**fk*, सहिता एता *r*—*वलम्* *bk*, *वलम्* *fr*, *वल्म* *hdm*<sup>1</sup>.—सोमयापि: *hāb**fk*, सोमयायापि: *r* (cp. *r* in vi. 33).

<sup>a</sup> This remark is suggested by the mention *ll* *Vala* in the last stanza of RV. viii. 24

65. *Aṅgiras* and *Saramā*. Now at the beginning of the next hymn 'You two as such' (*tā vām*: viii. 25) there are nine (stanzas) addressed to *Mitra-Varuna*, but the next twelve<sup>a</sup>



The end of the *varga* is here marked by १३ in  $m^1$  bfk, not in hd.

<sup>a</sup> According to the *Sarvānukramaṇī* only 10-12 (not 10-21) are addressed to the All-gods.

14. Deities of RV. viii. 26-31. viii. 29 is *prthak-karma-stuti*.

66. are addressed to the All-gods; and the wealth which king Varu gave to the seer is proclaimed in the triplet 'A bay from Ukṣanyāyana' (*ṅjram ukṣanyāyane*: viii. 25. 22-24)<sup>a</sup>.

वरू  $hm^1r$ , चतू b, चहृ fk.—यसादाद्  $hm^1r$ , यद्दाद् b, यद्दा (पयि) f, यद्दा (न्ये) k.—After 66<sup>ab</sup> r adds (apparently from  $r^1r^4r^6$ ) the line:

इन्द्रो वेत्विनयर्चा तु दानशक्तिप्रकाशनम् ।

which is not found in  $hdm^1bfk$  nor in  $r^2r^3r^6$ , and which R already has (with slight variations) as 59<sup>cd</sup>. The line in that place is found in B and  $m^1$  only (see note <sup>b</sup> on vi. 59).—कीर्तितं तु वृचि (त्वस्मिन्)  $bm^1r$ , कीर्त्तनं तन्त्रिचि fk, कीर्त्तित्तदि चिचि b.—त्वस्मिन्  $hm^1bfk$ , तस्मिन् r.—अन्नमुख्ययने hdr, अन्नमुख्य - योयने f, अन्नमुख्य - योयने k, अन्नमुख्ययोयने b.

<sup>a</sup> The *pratika* must be read with *vyūha*, *ṅjram ukṣanyāyane*, on account of the metro.—The *Sarvānukramaṇī* makes no mention of a *dānastuti* here.

B 67. (What) the *Aśvins*, being pleased, bestowed on *Suśāman*, is told here<sup>a</sup>: (viz.)

'Of you two' (*yuvoh*: viii. 26) is addressed to the *Aśvins*: 'Do thou yoke<sup>b</sup>' (*yukṣva*: viii. 26. 20-25) (and) the (stanzas) which (come) next are addressed to *Vāyu*.

तदिहोक्तं br, तादिहोक्तं fk, ताविहोक्तं  $m^1$ .—सुषामणि f, सुषामणि b, सुषामनि r.—67<sup>ab</sup> is not found in A, but in B and  $m^1$  only.—युवोर्युञ्ज r, युवोर्युञ्ज fk, युवोर्युञ्ज  $bm^1$ , युवोर पू hd (the fuller *pratika* of viii. 26. 1).—वायव्या उत्तरासु या:  $hdm^1r$ , वायव्या उत्तरी तुची bf, वायव्यावुत्तरी तुची k.

<sup>a</sup> This must refer to the following hymn: *Suśāman* is mentioned in the second stanza.

<sup>b</sup> The *pratika yukṣva* is necessary in A, as there would be no clue to the stanza meant: ep. *Sarvānukramaṇī vāṅśyāyā vāṅśyāyā*. The reading of B, *uttarau tṛcau* is, however, more definite.

68. *Manu*, as he was named, whom *Savarṇā*<sup>a</sup> obtained as a son from *Vivasvat*<sup>b</sup>, uttered the five hymns (27-31) addressed to the

All-gods (and beginning) 'Agni at the laudation' (*agnir ukthe* : viii. 27).

सवर्णा bfrs, सरण्ण hdm<sup>1</sup> —मनुनाम all MSS, r (s, v r), मनु नाम s —The text of 68<sup>cd</sup> follows the reading of hdm<sup>1</sup>r bfk; the reading of r<sup>1</sup>r<sup>4</sup>r<sup>5</sup> ॥ विश्वदेवानि सूक्तानि वगादापिरिति स्वयम्

\* I have followed ॥ in reading *savarṇā*, as this is supported by Śaḍguruśiṣya, p. 139: *manu nāma svarṇatāḥ savarṇāyōm saranyūchāyūyām jātaḥ*, the metronymic, too, of Manu ॥ *sāvarnā* Cp BD vii 1      <sup>b</sup> 68<sup>cd</sup> is quoted by Śaḍguruśiṣya on RV. viii 27.

69. 'Brown is one' (*babhrur ekaḥ* : viii. 29)—these are ten *dvipadās* with characteristic marks (*lingataḥ*); for in them the deities are praised, each separately, by their activities<sup>a</sup>.

क्षिता hm<sup>1</sup>r<sup>3</sup>B, त्वक्षिन् r.—द्यासु कर्मणि: hm<sup>1</sup>r bfk, द्यासा नवमि: r<sup>1</sup>r<sup>4</sup>r<sup>5</sup>.

<sup>a</sup> Cp above, iii. 40-43

70 Now where the deities are praised by their respective actions and qualities, there is what is called separate praise of action (*prthak-karma-stuti*) Such a (hymn) is addressed to the All-gods

यच तच hm<sup>1</sup>bfk, यच यच r —70<sup>cd</sup> follows the reading of Am<sup>1</sup>; the reading of B is पृथकर्मस्तुतिस्तुत तद्विवाहितदेवतम् —The end of the *varga* is here marked by १४ in bfk, not in hd.

15. Detailed account of RV. viii. 29, 31. Deities of vii. 32-34.

71. Now of these (*dvipadās*) the first 'Brown' (*babhrur* : viii. 29. 1) is addressed to Soma, but the next stanza (2) is addressed to Agni; (then comes) one addressed to Tvaṣṭr (3), and Indra (4) and Rudra (5), Pūsan (6), Viṣṇu (7), a stanza addressed to the Aśvins (8);

72. the ninth is addressed to Mitra-Varuna (9), the tenth stanza is (in) praise of the Atris<sup>a</sup>. And in connexion with the institutor of the sacrifice (in) 'Who' (*yaḥ* : viii 31) the sacrifice (*iyā*)<sup>b</sup> is here praised.

मित्रावरुणम् bfr, मित्रावरुणी लृग् hdm<sup>1</sup>.—दशम्यादिसंज्ञवः m<sup>1</sup>, दशम्याद्यद्य संज्ञवः b, दशम्याद्य संज्ञवः d, दशमो मित्रसंज्ञवः b, दशमो मित्रसंज्ञवा r, दशमो संज्ञवः bk.—

प्रसङ्गाच्च  $hm^1r$ , प्रसङ्गान्तु  $b$ , प्रसंगा तु  $fk$ .—य इत्यत्र चयी सुता  $hdm^1$ , यजिरेवाच संसुता  $r$ , यजे वाच प्रकीर्तिता  $b$ , यजे वाच प्रकीर्तिता  $fk$ .

<sup>a</sup> The deities in the text of RV. viii. 29. 10 are in the plural; according to Sāyana's comment they are the Atris. The readings *mītra* and *asvi* are undoubtedly corruptions of *atri*, every letter of which occurs in one or other of the corruptions. <sup>b</sup> The conjecture '*ya*' *ijyāgtra* is supported by the Sarvānukramaṇī, which describes the hymn thus: *yo yajāti . . atra ijyāstavo yajamānaprasaṃsā ca*. The reading *trayi stutā* may be a corruption of *prahīrtitā*.

B 73. In the couplet 'Who sacrifices' (*yo yajāti* : viii. 31. 1, 2) Śakra, the Lord of sacrificers, is lauded. In the couplet 'Glorious his' (*tasya dyumān* : 3, 4) the sacrificer (is praised), also in the four (stanzas) 'Swiftly' (*makṣu* : 15-18).

यजताम्  $br$ , यजानाम्  $m^1fk$ .—यज्वा  $r$ , यज्वाम्  $b$ , यद्वा  $m^1$ , यजा  $f$ , युजा  $k$ .—मस्त्विति  $r$ , मस्त्विति  $b$ , मस्त्विति  $fk$ , यद्रिति  $m^1$ .—This śloka is not found in A, but in B and  $m^1$  only.

B 74. The five stanzas 'The couple who' (*yā dāmpatī* : viii. 31. 5-9) are (in praise) of husband and wife<sup>a</sup> as sacrificers. 'Hither protection' (*ā śarma* : 10) is a prayer. The two following 'May hither come' (*aitu* : 11, 12) are addressed to Pūṣan<sup>b</sup>; while (in) 'Since' (*yathā* : 13) Mitra, Aryaman,

चत्वनोरु  $br$ , चत्विशरु  $fk$ , यद्वाशीरु  $m^1$ .—या दंपती च्चः  $m^1$ , या दंपतीत्युचः  $br$ , या दंपती - - चः  $f$ , या दंपती तुचः  $k$ .—आ शर्माशीरितु  $r$ , आ शर्माशीरपि तु  $b$ , आ शर्माशीरपां  $m^1$ , अर्थशर्माशिरपी  $fk$  (अवी  $k$ ).—पीष्णी परे  $b$ , पीष्णो परि  $m^1f$ , पीष्णी परि  $k$ .—मिचोर्द्यमा  $bikm^1$ , मिचार्द्यमा  $r$ .—यथा  $bkr$ , तथा  $m^1$ .—This śloka is not found in A, but in B and  $m^1$  only.

<sup>a</sup> Cp. Sarvānukramaṇī, *yāstyādi pañca dāmpatyoh*, which is probably based on the above, *dāmpatyoh pañca yā dāmpatī reṣṭ*. <sup>b</sup> Pūṣan is mentioned in 11 (*aitu*), but not in 12.

B 75. and Varuṇa, the Ādityas, are praised; 'Agni' (*agnim* : 14) is to Agni.

The three following hymns after this, 'Forth the deeds' (*pra kṛtāni* : viii. 32-34), are addressed to Indra.

सुतास्त्वच  $m^1bfk$ , सुतस्त्वच  $r$ .—75<sup>ab</sup> is not found in A, but in B and  $m^1$  only.—The end of the *varga* is here marked by १४ in  $hdbfk$ .—A has only two and a half ślokas in this *varga*.

16. Indra and Vyamsa's sister. Deities of RV. viii. 35-46.

76. In 'Downward' (*adhah* viii 33 19) a girl addressed Indra (who appeared) with the characteristics of a woman<sup>a</sup>; for the chastiser of Pāka (Indra) made love to that Dīnava maiden<sup>b</sup>,

अध इत्यत्र r, अध इत्यत्र b, अध्य इत्यत्र f, अय इत्याह hdm<sup>1</sup> — कन्या त bkr, कन्या त f, तस्या तु hdm<sup>1</sup> — स्त्रीलिङ्गेनेन्द्रमव्रीत् hdm<sup>1</sup>br, स्वासिगतं । उन्नव्रीत् f, स्वासिगतो ब्रह्मव्रीत् k

<sup>a</sup> That is, this stanza is addressed by a Dīnavī to Indra who has assumed the form of a woman. According to Śāyana on RV viii 33 19 this stanza is addressed to Āsaṅga Pīyogī when he was a woman (cp above, vi 41) <sup>b</sup> And had assumed the disguise of a woman because Vyamsa was his enemy

77. the eldest sister of Vyamsa, by reason of his (Indra's) youthful desire (*yuva-lāmyā*)<sup>a</sup>. 'By Agni' (*agninā*. viii. 35) is a hymn addressed to the Aśvins. Then follow two hymns (36, 37) addressed to Indra

व्यसस्य r<sup>2</sup>r<sup>7</sup>, युवस्य r<sup>1</sup>r<sup>6</sup>r<sup>6</sup>, व्यसस्य b, व्यस्य f, व्यसस्य k, पुंसस्य hdm<sup>1</sup>r<sup>3</sup>. — तस्यैव hdm<sup>1</sup>br, तस्य च f, तस्यैव k, तस्यैव d — युवकाम्यया hdm<sup>1</sup>r<sup>3</sup>fkr<sup>2</sup>r<sup>6</sup>r<sup>7</sup>, युवकाम्यया b, व्यकाम्यया r (=r<sup>1</sup>r<sup>6</sup>r<sup>6</sup>) — परे ततः hdm<sup>1</sup>r, ततः परे bfk (cp vi 25 and 79)

<sup>a</sup> The reading of r, *tasyaiva badhalāmyayā*, seems more natural 'because of his (Vyamsa's) desire to slay (Indra),' or possibly, 'because of his (Indra's) desire to slay (Vyamsa)', his making love to the sister being, in that case, a ruse *kāmyā* at the end of a compound in the DD otherwise governs the preceding word in an objective sense (= 'desire for') The original reading here was, therefore, perhaps *yuddhalāmyayā*

78. The following (38) is addressed to Indra-Agni, (then) one to Agni (39), one to Indra-Agni (40); the following two (41, 42) are addressed to Varuna; but in the latter (42) Varuna hymn the last triplet 'Hither you two' (*ā vām*. viii. 42. 4-6) is addressed to the Aśvins

ऐन्द्रां (परम्) Am<sup>1</sup>, ऐन्द्रापात् b, ऐन्द्राग्न्यात् fkr — ऐन्द्रां Am<sup>1</sup>, ऐन्द्रापाद् b, ऐन्द्राग्न्याद् fkr — वाङ्मे m<sup>2</sup>b fkr<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, वाङ्मं hdr<sup>2</sup>.

79. The two hymns, 'These' (*ime*: viii. 43), 'With fuel' (*sam*:- viii. 44), are addressed to Agni; the two which then follow after these (45, 46) are addressed to Indra.

Now what Kānita Prthuśravas gave to Vaśa Aśvya<sup>a</sup>

इमे समादेये hdm<sup>1</sup>bfk<sub>1</sub>, इमे तु चादेये r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—एन्द्रे ततः परे B, ऐन्द्रेति चोत्तरे Am<sup>1</sup>.—वशायाञ्चाय ss, वशायाख्याय hdm<sup>1</sup>r, वशायाद्याय bf, वसायाद्याय k.

<sup>a</sup> 79<sup>cd</sup> and 80<sup>ab</sup> are quoted by Saṅguruśiṅga on RV. viii. 46 and by Śāyana on RV. viii. 46. 21.

80. as a gift is here praised in the (stanzas) beginning 'Hither he' (*ā sa*: viii. 46. 21–24). The two pragātha couplets 'Hither to our' (*ā nāh*: 25–28) are addressed to Vāyu as well as the last (stanza) but one of the hymn (32).

स इत्येवमा° hm<sup>1</sup>r, स एत्येवमा° ss, श्येत्येवमा° b, श्येत्येवमा° f, स धेत्येवमा° k.—°दिभिः Am<sup>1</sup>ss, °दिना B.—The end of the *varga* is here marked by १६ in m<sup>1</sup>bfk, not in hd.

#### 17. Deities of RV. viii. 47–56.

B 81, 82. In the couplet 'Well led indeed' (*sunitho gha*: viii. 46. 4, 5), Mitra-Aryaman (and) the Maruts are praised.

Pleased by (the hymn) containing forty-two stanzas (viii. 45) the Fort-destroyer (Indra), after cutting through the mountain with his bolt, gave to Triśoka the cows which had been carried off by the Asuras. The seer has stated this himself in the (stanza), 'Who clave' (*yañ kṛntat*: viii. 45. 30).

सुमीथो च r, सुमीथो च m<sup>1</sup>bfk.—द्विचत्वारिंशत्कात् br, द्विचत्वारिंशत्का fk, °रिंशत्के m<sup>1</sup>.—82. गिरिं निहत्त्व m<sup>1</sup>r, गिरिं निहत्त्व b, गिरिं नि - f, गिरिं नि - - k.—चक्ष्रेण m<sup>1</sup>r, चक्ष्रेण bfk.—हताः r, हता bfk, हताम् m<sup>1</sup>.—ऋषिस्तु स्वयम् r, ऋषिस्तु स्वयम् b, ऋषिस्तु स्वयम् fk, ऋषिस्तु स्वयम् m<sup>1</sup>.—81, 82 are not found in A, but in B and m<sup>1</sup> only.

83. In (the hymn) 'Great' (*mahi*: viii. 47), of which the Ādityas are the deities, Aditi is praised with the ninth (stanza). The last five (stanzas: 14–18) should be (considered as addressed) to Dawn as well (*apī*)<sup>a</sup>. 'Of the sweet' (*svādoḥ*: viii. 48) is traditionally held to be addressed to Soma.

°दित्यदेवते hdm<sup>1</sup>, °दित्यदेवते fbr, °दित्यदेवता k.—स्वादोरिति सूतम् hm<sup>1</sup>r, स्वादोरभचितम् fk, स्वादोरभचितम् b.

<sup>a</sup> The Sarvānukramanī has borrowed the words *antyañ pañcosase*'pi.

84. Now the following eight hymns (viii. 49–56), by seers of ardent brilliance, are addressed to Indra<sup>a</sup>; but the twenty-

sixth *pragātha* couplet here (viii. 54. 3, 4) is addressed to many deities.

पराश्वथो तु Am<sup>1</sup>, पराशि चाथो B—तिग्मतेजसाम् hm<sup>1</sup>r, तिग्मचेतसाम् b, तद्व-  
तेजसा f, तिग्मतेजसा k.—ऐन्द्राश्वच hdm<sup>1</sup>, ऐन्द्राश्वति b, ऐन्द्राश्वमि kr, ऐन्द्राश्वमि f.—  
वज्रदेवतः hdm<sup>1</sup>bfk, वज्रदेवतः r

\* In the reading *andrayā abhī*, the latter word is of course the *pratīka* of the first *Vāikhilya* hymn (viii 49) Cp. below, 86, note \*

85 The last stanza, 'Agni has appeared' (*acety agnih*: viii. 56. 5), is to Agni; the last verse (*padā*)<sup>a</sup> sang of Sūrya (viii 56 5<sup>d</sup>) Whatever wealth Praskapya gave to Prṣadhra,

अग्न्यापिर<sup>a</sup> hm<sup>1</sup>r, न्यापेथ्य<sup>b</sup> b, न्यापिय<sup>c</sup> fk—सूर्यमन्त्रं पदं r<sup>1</sup>r<sup>1</sup>, मयमन्त्रं पदं b,  
सूर्यमन्त्रं पदा f, सूर्यमन्त्रपदां l, सूर्यमन्त्रपदा hm<sup>1</sup>r—In r<sup>1</sup>r<sup>1</sup>(r)r<sup>1</sup>r<sup>1</sup> 85<sup>ad</sup> reads अन्वे-  
त्यभिरिति स्वस्वास्ततोऽपिः सूर्य एव तु—पृषध्रय hm<sup>1</sup>r, पृषध्रय b, पृषध्रय f, पृषध्रय k,  
पृषध्रयु r<sup>1</sup> (on the corruption of स्व to स and यु cp l. 92, iii 6)—यद्भुसु fr, यत् वसु  
k, यद्भुसु b, यद्यसु m<sup>1</sup>, यद्भुसु hd—The end of the *varga* is here marked by १७ in  
m<sup>1</sup>bfk, not in hd

\* Or, with A, 'with the last verse (*pad*) he (the seer) sang of Sūrya'; *pad*, how-  
ever, is not elsewhere used in the BD with this sense, while *padā* is often so used

### 18. Deities of RV. viii. 60-67.

86. all that is here praised with the two hymns 'Great indeed' (*bhūrī*: viii 55, 56).

A Now after (a hymn) addressed to Agni (viii. 60)<sup>a</sup> there follow here six addressed to Indra (beginning) 'Both' (*ubhayam*: viii 61-66)

Bhāguri says that the stanza 'The giver to me' (*dātā me*: viii 65. 10) (contains) incidental mention (*niṣpāta*) of the Gods;

तद्भुरीदिति m<sup>1</sup>br, तद्भुरीति fk, भुरीदिति तु hd—त्विह संभुतम् Am<sup>1</sup>. परिशीर्ति-  
तम् B—86<sup>ad</sup> is not found in m<sup>1</sup>bkr<sup>1</sup>r<sup>1</sup>.—निपातमाह hm<sup>1</sup>r, निपातमाह fkr<sup>1</sup>, निपा-  
तेनेह r<sup>1</sup>r<sup>1</sup>, निपातनेह b.

\* It is to be noted that the BD makes no mention of the last *Vāikhilya* hymns (viii 57-59) This is in agreement with the Kashmir Khila collection, which (Adhyāya iii 1-74) only contains the first eight (viii 49-56), introduced with the words 'Vāikhilyāḥ parāḥ' (u 19) 'in the following (adhyāya) the eight Vāikhilya hymns (are given)'—

The eleventh Vāṅkīya hymn (viii. 59) has already been referred to above (iii. 119) as one (the sixth) of the eleven *Suparṇa* hymns.—Only two of the MSS. of the *Sarvānukramanī* used by me notice the Vāṅkīya hymns, and viii. 58 is omitted even in these two MSS.

87. Yāska, however, considers this triplet (viii. 65. 10–12) to be addressed to the All-gods. But the hymn which here follows, 'Now these' (*tyān nu*: viii. 67), has the Ādityas as its divinities.

अचं यास्तुचं त्वितं hdm<sup>1</sup>r<sup>2</sup>, तृचि यास्तुचं त्वितं r, यास्तो ऽसि ऽर्धं तृचं चिनं r<sup>2</sup>, यास्तो ऽसिर्धं तृचं चिनं b, यास्तो चं तृचं चिनं fk (चिचं k).—त्वान्निवत्य च r, त्वान्निवत्य hdm<sup>1</sup>, त्वान्निवत्य b, त्वान्निवत्यं तु k, त्वानिं तव f.

B 88. Fishermen, having by chance seen fish in the water of the *Sarasvatī*, cast a net, caught them, and threw them upon<sup>a</sup> the dry land out of the water.

मीनान् m<sup>1</sup>r, मीनां bfk.—जालं m<sup>1</sup>r, जाले k, जलं b.—वद्भ्योदधिपन् r, वध्वा चाधिपन् m<sup>1</sup>, वद्भ्या चाधिपन् f, वध्वा चाधिपन् k, वाद्वादधिपन् b.—88–90<sup>ab</sup> are not found in A, but in B and m<sup>1</sup> only.

<sup>a</sup> *Udakṣṭpan*: cp. *samudakṣṭpan* in iv. 24.

B 89. And they, frightened by the fall of their bodies, praised the sons of *Aditi*. And they (the Ādityas) then released them, and graciously conversed with them (the fishermen),

शरीरपातभीतास्ते br, शरापातांस्तु ते मत्स्या k, शरापातांस्ते मत्स्या f.

B 90. (saying) 'O fishermen, be not afraid of hunger,' and 'Ye shall obtain heaven.'

In that hymn (*tatra*: viii. 67), *Aditi*, the mother of these (Ādityas), is praised with the triplet 'And' (*uta*: viii. 67. 10–12).

धीवराः fkr, धीवरा b, धीवरान् m<sup>1</sup>.—घुद्भ्यं मा वो br, घुद्भ्यं मा वो f, घुद्भ्यं मा वो k, घुधभावी m<sup>1</sup>.—मूत् bkr, मूः m<sup>1</sup>.—स्वर्गं r, स्वर्गं च m<sup>1</sup>, स्वर्गे fk, स्वर्गं b.—तवैषां hdm<sup>1</sup>, तवैषां br, तवैषां fk.—The end of the *varga* is here marked by १८ in bfk, not in hd.

## 19. Deities of RV. viii. 68-75.

91. Because she is their mother she may be praised in every praise of them owing to (this) connexion 'Hither thee as a car' (*ā tvā ratham* viii. 68-70) are three hymns addressed to Indra; (the stanza) 'Near to me six' (*upa mā śat* viii. 68. 14)<sup>a</sup> praises the seasons<sup>b</sup>.

अभिसंवन्धाद् hār<sup>s</sup>, आत्तिसंवन्धाद् m<sup>t</sup>, अतिसंवन्धाद् r<sup>r</sup>r<sup>s</sup>, रति संवन्धाद् r<sup>t</sup>, अभिसंवधा ः, अभिसंवधा k, [मातृत्वा omitted] दर्मिसंवन्धा b, गर्भसंवन्धात् r — सूयेतेयां r, सूयेतेया hd, सूयेतेया m<sup>t</sup>, सुवन्धेयां r<sup>s</sup>r<sup>s</sup>r<sup>t</sup>, सुवन्धेया b, सुवन्धेया ik — स्त्रीत्युत्तम् hm<sup>t</sup>r, स्त्रीत्यार्चम् b, स्त्रीत्यार्चम् ik

<sup>a</sup> *Upa mā śat* owing to the metre for *upa mā śat it* <sup>b</sup> The *Sarvānukramani* says nothing of the Ritus in RV. viii 68 14, but includes that stanza in the *dānastuti* (14-19) *Sadgururasya* explains the discrepancy as due to the *Devatānukramani* (quoted by him p. 141), which includes 14 in the *dānastuti*. In this connexion he quotes 91<sup>a</sup> and 92<sup>a</sup> (on RV viii 68)

92, 93. The five following (stanzas) in this hymn (*atra*) are (in) praise of the gifts of Rkṣa and Aśvamedha (viii. 68. 15-19). The first hemistich (11<sup>ab</sup>) of the couplet 'He has drunk' (*apāt* viii. 69 11, 12) is (in) praise of Indra, Agni, and the All-(gods); the rest (11<sup>cd</sup>, 12) has Varuna as its divinity. 'Thou' (*tvam* viii. 71, 72) are two (hymns) addressed to Agni; or the latter hymn (72) is (in) praise of oblations,

अर्चाद्यमेधयोर्वच hd (अर्चाद्यमेधयोर् S), आर्चाद्यमेधयोर्वच m<sup>t</sup>r, आर्चपत्यद्यमेधाय b, आर्चपत्यद्यमेधाय f — पराः hdm<sup>t</sup>bs, परा fkr — अपादिन्द्रश्च hm<sup>t</sup>r, अपादिन्द्रश्च bfk. — 93 शियो वरुणदेवतः hdbfk, शियो वरुणदेवतः r<sup>s</sup>m<sup>t</sup>r<sup>s</sup>r<sup>s</sup>, शिया वरुणदेवताः r — सूक्तमुत्तर Am<sup>t</sup>, सूक्तमुत्तर b, सूक्तमत्तर f, सूक्तमत्तर k, सूक्ते उत्तर r

94. and of milk, kine, and plants; for it evidently (*drśyate*) has this character. 'Up' (*ut*: viii. 73) is addressed to the *Aśvins*. The two following hymns, 'Of every house' (*viśo-viśaḥ*: viii. 74, 75), are addressed to Agni.

पयःपशोपधीनां च hm<sup>t</sup>r, पधीनां वा bfk<sup>t</sup>r<sup>s</sup>. — 94<sup>b</sup> = 11 76<sup>d</sup>, 11 18<sup>b</sup>, 11 87<sup>b</sup>, viii. 62<sup>d</sup>.

95. With the two stanzas 'I' (*aḥam*: viii. 74. 13, 14) the seer praises himself.



B Having praised himself, he praises the gift of Śrutarvan<sup>a</sup>

95<sup>ca</sup> and 96<sup>ab</sup> are not found in A, but in B and m<sup>1</sup> only.—The end of the *varga* is here marked by १० in bfk.

<sup>a</sup> 95<sup>ca</sup> was probably known to the author of the Sarvānukramaṇī: cp. *antyaś tisraḥ . . śrutarvaṇo dānastutiḥ*.

## 20. Deities of RV. viii. 76–90.

B 96. and the great river Paruṣṇī in connexion with what he has received (*ādāna*)<sup>a</sup>.

With the following (stanza he praises) the Paruṣṇī<sup>b</sup> (viii. 74. 15); Indra with the three hymns, 'Now this' (*imaṃ nu*: viii. 76–78).

आत्मादाना° b fkr, आत्मदाना° m<sup>1</sup>.—परया परुष्णीमिन्द्रं Am<sup>1</sup>b, परया परुष्णी-  
धिमिन्द्रं f, परया मारुधीमिन्द्रं k, परुष्णीं परया वैन्द्रं r.—त्विति r, त्विति hdbfk.

<sup>a</sup> This line considered in connexion with the next seems very redundant and is probably a later addition. <sup>b</sup> The Sarvānukramaṇī makes no mention of the Paruṣṇī here.

97. 'This active' (*ayam kṛtnuḥ*: viii. 79) is addressed to Soma. The three following this (beginning) 'Truly not' (*nahī*: viii. 80–82) are addressed to Indra. In the first of these (80) the stanza 'He has exalted' (*avivṛdhat*: 10) is addressed to the All-gods.

अयं कर्तुरिदं सौम्यं b m<sup>2</sup> b, कर्तुरिरं सौम्यं f, अंतुरिरं सौम्यं k, सौम्यस्य लयमित्यस्य r.—वीष्णीन्द्राणि पराख्यतः h m<sup>2</sup> b, पराष्णीन्द्राणि चाणि तु r.—वैश्वदेव्युगवीवृधत् h dr, वैश्वदेव्युगवीवृधत् m<sup>1</sup>, वैश्वदेवस्यगवीवृत् b, वैश्वदेवे स्यगवीवृधत् f, वैश्वदेवेन स्यगवी-  
विधृत् k.

98. 'Of the gods' (*devānām*: viii. 83) is to the Gods; the next, 'The dearest' (*preṣṭham*: viii. 84), is addressed to Agni. 'Hither to my' (*ā me*: viii. 85–87) are three addressed to the Aśvins, and 'Him' (*tam*: viii. 88–90) are similarly (*iti*) (three) addressed to Indra.

प्रेष्ठमाग्नेयमुत्तरम् h m<sup>2</sup> r b f k, आग्नेयं तु ततः परम् r<sup>1</sup> r<sup>4</sup> r<sup>6</sup>.—The text of 98<sup>ca</sup> follows the reading of Am<sup>1</sup>; the reading of B, वीष्णाश्विनानि सूक्तानि आ म ऐन्द्राणि तं तथा, seems preferable in itself. The second इति in A must be intended to mean 'so,' 'similarly' (that is, 'three'—*tथा* in B).—The end of the *varga* is here marked by २० in bfk, not in hd.—It is to be noticed that the *varga* has, even in B, the abnormally small number of three śloka. This is probably due to the intention of beginning the story of Apālā with a new *varga*.

## 21. Story of Apālā.

99. \* There was once a girl Apālā, daughter of Atri, who suffered from skin disease With her Indra fell in love, having seen her in the lonely hermitage of her father.

त्वग्दोषिणी hdr, त्वग्दूषिणी b, त्वाग्दोषिणी sk—दृष्ट्वा brhsk, दृष्ट्वा r<sup>1</sup>r<sup>1</sup>:<sup>6</sup>

\* The following passage (99-106) is quoted in the Nīṭamañjarī on RV. viii 91 7 and Śaḍguruśiṣya on RV viii 91 (pp 142f) see BD vol 1, p 135 Cp Śāyana in his introduction to RV viii 91, where he gives a prose version of the story, besides quotations from the Śātyāyana Brāhmana in his comment on RV. viii 91 1, 3 5, 7 See also M. M., RV.<sup>2</sup> vol iii, pp 33 38, where extracts from the BD, Śaḍguruśiṣya and the Nīṭamañjarī are quoted, Aufrecht, Indische Studien, vol 17, p 18 quotes and translates this BD passage.

100. Now by penance she became aware of all Indra's intentions Taking a water-pot she went to fetch water

अपामर्धे जगाम सा hdr, अपामर्धे जगाम सा b, पातुं जगाम तैवसा n, तैव सार्धे तु सायगात् s—100<sup>cd</sup> comes after 103<sup>ab</sup> in A, it is omitted in sk.

B 101. Seeing Soma at the edge of the water, she praised him with a stanza in the forest. This matter is related in the (stanza) 'A maiden to the water' (*kanyā vāh* : viii 91. 1).

कथितस्ततः m<sup>1</sup>fn, कथितं सुतः bk, कथितः सुतः r—This sloka is not found in A or s, but in H and n, 101<sup>cd</sup> is in m<sup>1</sup> also

102. She pressed Soma in her mouth ;

B and having pressed it she invoked Indra with the (stanza), 'Thou that goest' (*asau ya eṣi* : viii 91. 2),

and Indra drank it from her mouth,

सा मुपाव मुखे hdm<sup>1</sup>, सा मुपाव मुखात् r, सा मुपाव मुपात् bfk, सा मुपाव तथा n, मुपाव स्वमुखे s—इन्द्रसु m<sup>1</sup>bfn, इन्द्रसु A.—102<sup>bc</sup> are not found in A, but in B only. Śaḍguruśiṣya has two entirely different pādas in place of 102<sup>bc</sup>.

103. after he had eaten cakes and meal from her house. And she praised him with stanzas, but with a triplet (viii 91. 4-6) she addressed him (saying).

स तद्गृहात् hdr, स तद्गृहात् m<sup>1</sup>, शतकनुः Bn—जगादिभं तुवेन तु hdm<sup>1</sup>r, जगादिभ

चिचेत् सा b, सोममिन्द्रं वृचेव सा f, असी ब्रूते वृचेन सा r<sup>5</sup>r<sup>7</sup>, कुरु तात चिकीर्षितम् n. Śaṅguruśiṣya has these two lines in the following considerably modified form:

निरयात्स क्वचित्पूर्वं सचथिला गृहान्मुनेः ।

ऋग्भिः सुला नगादेन्द्रं कुरु सा सुलचं त्विति ॥

The last pāda here is nearly the same as 104<sup>b</sup>.—The end of the *varga* is here marked by २९ in bfk, not in hd.

## 22. Story of Apālā (concluded). Deities of RV. viii. 92, 93.

104. 'Make me, O Śakra, to have abundant hair, (and) to be faultless-limbed, (and) fair-skinned.'

B Hearing this speech of hers, the Fort-destroyer was pleased with it.

सुलचम् hm<sup>1</sup>n<sup>5</sup>, सुलचां br, सुन्वचां f.—तेन m<sup>1</sup>bfkr, तस्यै n.—104<sup>ad</sup> is not found in A or १, but in Bm<sup>1</sup>n only.—Śaṅguruśiṣya omits 104<sup>a</sup> also, but has 104<sup>b</sup> in a slightly modified form (see note on 103).

105. Indra passing (*prakṣipya*) her through the carriage aperture (between the body) of the car and the yoke<sup>a</sup>, drew her forth three times. Then she became fair-skinned.

रथच्छिद्रेण ताम् all MSS., r and n(hm), रथच्छिद्रे गताम् १, रथे अद्रिणा ताम् n.—सुलक्व सा तु ततोऽभवत् hm<sup>1</sup>r<sup>5</sup>, ततः सा सुलचाभवत् bfk<sup>5</sup>r<sup>7</sup>n.

<sup>a</sup> Without a knowledge of the construction of cars at the period when this passage was written, the exact meaning must be uncertain, but the wording indicates that the two genitives express the two parts between which there was an aperture (*ratha-chidra*).

106. Her first skin which was cast off became a porcupine (*śalyaka*), but the next became an alligator (*godhā*), and the last a chameleon (*krkalāsa*).

106<sup>ab</sup> follows the reading of Am<sup>1</sup>; the reading of Bn is:

तस्यां त्वचि व्यपितायां सर्वस्यां शल्यकोऽभवत् । (सर्वे<sup>o</sup> bfk<sup>n</sup>, पूर्व<sup>o</sup> r)

The reading of A is favoured by that of Śaṅguruśiṣya:

तस्याः पूर्वहता या त्वग्नातिः सा शल्यकोऽभवत् ।

107. Yāska and Bhāguri call this hymn a story<sup>a</sup> (*itihāsa*), while Śaunaka calls 'A maiden' (*kanyā* : viii. 91) a (hymn) addressed to Indra<sup>b</sup>, as well as the two which come next (beginning) 'As one who drinks' (*pāntam* : viii. 92, 93).

इतिहासमिद्  $Am^1$  इतिहासमिद् B—यास्कमागुरी  $Am^1$  (री hd °रि°  $m^1 r^1 r^2 r^1 r^2$ )  
यास्कमाठरीः यास्कमातरी bfk यास्कगालवी  $r^1 r^1$ —लैङ्ग पान्तमित्युत्तरे च ये  $hm^1 r^1$ ,  
मूक्ते पान्तमिन्द्रे तत परे bkr

<sup>a</sup> Cp *Vedische Studien* 1 p 292 f <sup>b</sup> *The Sarvanukraman* combines the two statements in describing the hymn as an *itihasa andrah*

B 108 But the last (stanza) of the latter (viii 93 34) is pronounced in the Aitareya (Brahmana)<sup>a</sup> to be addressed to the Rbhus, for on the third Chandoma (day)<sup>b</sup> this hymn is chanted (*sasyate*) as one addressed to the Rbhus<sup>c</sup>

त्वामंवी  $m^1 b$  त्वामंवी f चामंवी r—उत्तरस्यैतरेयके br इन्द्र इत्यितरेयम्  $m^1$   
(प्रोक्ता) तस्यैतरेयके f—छन्दोगिके  $r(m^1 f)$  छन्दोगिके b छन्दोगिके f छन्दोगिके k—  
This sloka is not found in A but in B and  $m^1$  only—The end of the *varga* is here marked by २२ in bfk.

<sup>a</sup> AB v 21 12 cp *Sarvanukraman antyandrabhava* <sup>b</sup> See *chandoms* and *chandomika* in the St Petersburg Dictionary in the smaller Dictionary Bohtlingk accepts the reading *chandogika* here = Chandogya Brahmana <sup>c</sup> Cp DD v 175

### 23 Story of Soma's flight from the gods

109 The following hymn, 'The cow' (*gauh* viii 94), is addressed to the Maruts, the following six 'Hither to thee' (*a tva* viii 95-100), are addressed to Indra

B In the second hymn of these (96) they say there is a story (*itihasa*)

<sup>a</sup> Soma, oppressed by fear of Vrtra fled from the gods,

आ ली° br ह्या ली°  $Am^1 sk$ —इतिहास fkr इतिहास b—109<sup>cd</sup> is not found in  $Am^1$  but in B only—अपक्रम्य तु  $Am^1 s$  अपवशाम B

<sup>a</sup> The following passage (109<sup>cd</sup> 115) is quoted by Sayana on RV viii 96 13 (cp RV 1 130 B) cp var lect MM RV<sup>2</sup> vol 1 p 39 f See *Vedische Studien* vol 1 p 49 f The story refers to RV viii 96 13-15

110 and he betook himself to a river named Amśumatī<sup>a</sup> in (the country of) the Kurus Hum approached with Brhaspati only<sup>b</sup>, the slayer of Vrtra<sup>c</sup>,

नाम्ना  $hdm^1 bfk$  नामा  $r^1 r^2 r^2 r^1 r^2$  (°ती°) नायीम् r नाम s—अभ्यतिष्ठत्  $hm^1 r^2 r^1 r^2$   
अभ्यतिष्ठत् b अभ्यतिष्ठत् f त्वतिष्ठत्  $r^1 r^2 r^2 r^1 r^2$  व्यतिष्ठत् n—कुरुन्  $r^2 r^2 n$  कुन्न् b कुत्त f  
गुरुन्  $Am^1$ —केन अभ्ययाद् r केनाप्यभ्ययाद्  $hdm^1$  केनान्वयाद् b, केनालया f  
दृचान्वयाद्  $r^1 r^1$  सोऽभ्ययाद् s सोऽभ्ययाद् n

<sup>a</sup> Cp. RV. viii. 96. 13: *ava drapso amśumatim atīṣṭhat*. <sup>b</sup> Cp. viii. 96. 15: *brhaspatinā yujendraḥ sasāhe*; cp. AB. vi. 36. 14: *brhaspatinaiṣva yujā*. <sup>c</sup> This śloka is quoted by the Nītimañjarī on RV. viii. 95. 7.

111. being about to fight<sup>a</sup> in company with the greatly rejoicing Maruts, armed with various weapons. Soma, seeing them approaching, stood in array with his forces,

द्योत्स्यमानः br, द्योत्स्यमाणम् r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, द्योत्स्यमानं hdm<sup>1</sup>fks.—सुसंहृष्टैर् brbfk, चसंहृष्टैः r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—तानायतः सोमः hdrb, तानायतः सोम इ, तानायतात्सोमं r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—अवस्थितः hdrbk, अवस्थितं r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

<sup>a</sup> The accusative *yotsyamānam* cannot be right, as this would imply that Soma was already about to fight, and that he was accompanied by the Maruts, while *dr̥ṣṣvā tēn āyataḥ* would then become unintelligible. The situation appears to be this. Indra, accompanied by Bṛhaspati alone among the gods whom Soma had left, approaches the latter, while on a warlike expedition in association with his allies the Maruts. Soma, on seeing Indra's host, takes it for Vṛtra's army and assumes the defensive. Bṛhaspati then comes forward and explains that it is Indra with his Maruts.

112. thinking Vṛtra was approaching with a hostile host, intent on slaying (him). To him, arrayed and ready with his bow, Bṛhaspati spoke :

मन्वानी वृषमायान्तं hdm<sup>1</sup>rbfk, मन्वानं पृषमायान्तं r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

113. 'This is the Lord of the Maruts, O Soma; come back to the gods, O Lord.'

B Hearing the speech of the preceptor of the gods, which was unavailing because he believed it was Vṛtra,

सोम एहि m<sup>1</sup>r, सोमेहि hdfb, सोमेसहि k, सोम मेहि r<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>6</sup>, सोम मेहि s.—113<sup>cd</sup> is not found in Δ, but in Bm<sup>1</sup> only.—अनर्थं kr, अन्वर्थं b.—The end of the *varga* is here marked by २३ in bfk. The *varga* has five and a half ślokas, but 113<sup>cd</sup> is probably a later addition; for it is both superfluous and omitted not only by Sāyaṇa but also by m<sup>1</sup>, which almost invariably has the additional readings of B.

#### 24. Story of Soma's flight (continued).

114. he replied 'No.' (So) the mighty Śakra, taking him by force, went to the gods in heaven. The celestials (then) drank him in due form.

स्वर्गे एव A ओजस्वीव m<sup>1</sup>s ओजस्वीव b नर्जस्वीव f—देवानादाय Am<sup>1</sup>s देवाना यन्त br देवानात f

115 And having drunk (him) they slew in battle nine times ninety<sup>a</sup> demons All this is related in the triplet 'Down' (ava viii 96 13-15)<sup>b</sup>

अव इत्यस्मिन्नुचि bdm<sup>1</sup>, अपि य तस्मिन्नुचि r<sup>1</sup>r<sup>3</sup>r<sup>6</sup> अथव द्रप्स इत्यस्मिन्नुचि s अथव द्रप्सन्नुचि ||

<sup>a</sup> Cp vi 51 vii 51 <sup>b</sup> 109<sup>cd</sup>-115 is translated in *Vedische Studien*, vol iii p 50

B 116 (The seer praises) Indra, and the Maruts, and also Brhaspati<sup>a</sup> for these are the deities of the triplet, Śaunaka says that Indra alone (is the deity)

इन्द्र च bfk m<sup>1</sup>—बृहस्पतिम् bkm<sup>1</sup> \*पति f—116<sup>ab</sup> = found in bfk m<sup>1</sup> only—क्षीता hm<sup>1</sup>r<sup>3</sup>B तस्य r

<sup>a</sup> In connexion with the following line 116<sup>ab</sup> seems necessary Mitra makes no reference to it, though it must be in his B MSS also As the names are in the accusative in the MSS I have assumed the ellipse of *stauti* which has frequently to be supplied in the BD though hardly ever in so forced a way = here

B 117 But in the Aitareya (Brāhmana)<sup>a</sup> it (the triplet) is said to be addressed to Indra Brhaspati

With the triplet 'Here I' (*ayam* viii 100 1-3) Nema son of Bhrgu, praised<sup>b</sup> Indra without seeing him<sup>c</sup>

उक्तो m<sup>1</sup>bfk चत्ता r—117<sup>ab</sup> is found in B and m<sup>1</sup> only—तृचिनेन्द्रम् hr bfk तृचिनेन्द्रम् dr<sup>1</sup>r<sup>2</sup>—अपश्यत् hdm<sup>1</sup>bf, अपश्यत् तम् r<sup>1</sup>r<sup>2</sup>, अपश्यति k अदृश्यन्तम् r<sup>1</sup>r<sup>4</sup>r<sup>5</sup>

<sup>a</sup> AB vi 36 12 <sup>b</sup> *Tuṣṭara* from 118<sup>a</sup> <sup>c</sup> *Apātyams tam* is necessary because it is Nema who does not see Indra

118 And Indra (then) with a couplet (4 5) (says), 'Here I am, behold me, seer<sup>a</sup>'

B For Nema, being alone (*eka*) while praising (Indra) had also said, 'There is no Indra<sup>b</sup>'

तृचिनायम् br, तृचिनाहम् m<sup>1</sup>fk पराभ्या तु hd—अह पश्य च मामृषे br अहं पश्य च मामृषे m<sup>1</sup> अहं पश्य च मा तृषे f अयमस्तीति मामिति hd.—118<sup>cd</sup> is found in B and m<sup>1</sup> only—क्षुवन्नेव r क्षुवन्नेन l क्षुवन्नेन m<sup>1</sup> क्षुवन्नेन fk—The end of the *varga* is here marked by २४ in bfk

<sup>a</sup> Cp RV viii 100 4 *ayam amsi jaritāḥ pātya meśā* <sup>b</sup> Cp il d 3 *nendro asiti nema u tra aḥa*

## 25. Details regarding RV. viii. 100. Viṣṇu helps Indra.

B 119. Indra, on hearing that, praised himself with two stanzas (4, 5) as he showed himself<sup>a</sup>.

The seer on seeing him was greatly rejoiced, and in the couplet 'All this of thee' (*viśvet tū te*: viii. 100. 6, 7)<sup>b</sup>

दर्शयन् fkr, दर्शयत् b.—119<sup>ab</sup> are found in B and m<sup>1</sup> only.—ऋषिस्तं दृष्ट्वा hdm<sup>1</sup>, ऋषिस्तु दृष्ट्वा r, तं दृष्ट्वायिष्य br<sup>2</sup>r<sup>6</sup>r<sup>7</sup>, तं दृष्ट्वायिष्य f.—सुप्रीतो hdr, संप्रीतो fk, संप्रीती b.

<sup>a</sup> Though somewhat redundant 119<sup>ab</sup> is probably original, as it appears to have been known to the author of the Sarvānukramaṇī; cp. the statement there: *ayam iśi deṛcena Indra ātmānam astaut*.

<sup>b</sup> This and the further details (119<sup>cd</sup>-124<sup>ab</sup>) as to RV. viii. 100 are passed over in the Sarvānukramaṇī.

120. lauds both the gift of Indra and his various deeds. But (the stanza) 'Swift as thought' (*manojavāḥ*: viii. 100. 8) is addressed to the Bird (*suparṇa*), while 'In the ocean' (*samudre*: 9) is (in) praise of the Bolt.

दानम् hm<sup>1</sup>r b, पानम् fk.—सौप्रथी-तम<sup>1</sup>r, सौचथी bfr<sup>2</sup>r<sup>6</sup>, सौचथि k.

121. In the couplet 'When Vāc' (*yaś vāk*: 10, 11) he (the seer) praises the divine all-pervading Vāc.

Having<sup>a</sup> tormented these three worlds Vṛtra remained (unassailable) by reason of his fury.

°तयेमान् A, °वृत्तिमान् r<sup>2</sup>r<sup>6</sup>r<sup>7</sup>, °वृत्तिमां f, °वृत्तोमां b, °वृत्तेमां k, °वृत्तीताम् s.—स्वया hdm<sup>1</sup>s, स्वयं r, स्वयं bf, स्वयं k.

<sup>a</sup> The following three ślokas (121<sup>cd</sup>-124<sup>ab</sup>) are quoted by Sāyaṇa on RV. viii. 100. 12: cp. M. M., RV.<sup>2</sup> vol. iii, p. 41.

122. Him Indra could not slay. Going to Viṣṇu he said, 'I wish to slay Vṛtra; stride forth to-day and stand at my side.

तं नाशकदन्तुम् bds, तं नाशकं हन्तुम् r, तन्नाशकं तु b, तन्नाशकं तु fk.—हृनिधि तिष्ठस्व विक्रम्याद्य Am<sup>1</sup>s, हनाव विक्रम्य तिष्ठस्वाद्य B.

123. May Dyaus make room (*antara*) for my outstretched bolt.' Saying 'Yes,' Viṣṇu did so, and Dyaus gave him an opening (*vivara*).

उद्यतस्त्रिव m<sup>1</sup>, उद्यतस्त्रिव hdr<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, उद्यतस्त्र तु bfrs, उद्यतस्त्रु तु k.—123<sup>bc</sup> is omitted in fk.—The end of the *varga* is here marked by २५ in bfk, not in hd.

## 26 Details regarding the deities of RV VIII 101

124 All this is proclaimed in the stanza 'Friend Vīṣṇu' (*salhe viṣṇo* VIII 100 12) But the first four stanzas of the hymn (beginning) Specially' (*rdhak* VIII 101 1 4) are addressed to Mitra Varuna

प्रोक्त B: सर्वे A.—अपिषोक्त सखेतृचि A सखे विष्णविति तृचि B सखे विष्णविति तृचि f सखे विष्णविति तृचि b विष्णविति सखे तृचि r सखे विष्णो इति तृचा :

125 and the three verses<sup>a</sup> of Forth (*pra* 5<sup>abc</sup>) are to Mitra<sup>b</sup>, Aryaman and Varuna<sup>c</sup> the fourth (5<sup>d</sup>) is to all the Ādityas such as (here) the praise

वा पादाङ् r पादश्च A, पादो (र्थ<sup>o</sup>) m<sup>1</sup> पादस्त्व bfk—चार्यं rhd (च) अर्थं r<sup>1</sup>r<sup>2</sup>r<sup>3</sup>r<sup>4</sup> (दो) र्यं m<sup>1</sup> (त्व) अर्थं bfk—अप्यद्युर्त्य hdbk अद्यद्युर्त्य f न अद्यद्युर्त्य r अद्यद्युर्त्य m<sup>1</sup>

<sup>a</sup> The MS evidence favours the singular (*padat ca*) but this with the following *trayaḥ* is very forced *pra* is a verse to Mitra (and one) to Aryaman (and one) to Varuna (altogether) three

<sup>b</sup> The dative *mitraya* is probably used because of the genitives *aryamaṇā* and *varunasya* because the stanza begins with *pra mitraya* <sup>c</sup> According to the *Sarvāukraman* Mitra and Varuna only The name of Aryaman occurs in 5<sup>d</sup>

126 But the following stanza (6) has the Ādityas as its deities 'Hither to me' (*a me* 7, 8) is a couplet addressed to the Āśvins, there are (then) two addressed to Vayu (9 10) two to Surya (11 12) one to Usas (13), or (the seer here praises) the light<sup>a</sup> of the sun and moon

परा त्वादित्यं h m<sup>1</sup>r पर्मादित्यं b बरामादित्यं f—सौर्यं m<sup>1</sup> सौर्यं (wrong sandhi for सौर्यं) hr<sup>2</sup>B सौर्यौ (dual of सौर्यौ) S सोत्तरे (सौर्यं) r—उपस्था b f S उपस्था k श्रीपस्था r<sup>2</sup>r<sup>1</sup>r<sup>2</sup> उपसा h d r<sup>2</sup> सौर्यं (श्रीपसी) r—प्रमा वा r<sup>2</sup>bf r<sup>2</sup>r<sup>2</sup> प्रमा वा h d प्रमा वाङ् B प्रमा वाङ् m<sup>2</sup> (भूर्यप्रमास्तुतिर्वा S)—चन्द्रमूर्ययो h m<sup>1</sup>r<sup>2</sup>B (श्रीपसी) तृगिय परा =

<sup>a</sup> Another instance of the elliptical use of the accusative (*prabham*) governed by *stauti* to be supplied cp note on 116<sup>ab</sup>

127 Generations truly' (*praja ha* 14) is addressed to Pavamān while with the two stanzas 'The mother' (*matu* 15 16) the Cow is praised 'Thou O Agni great' (*tvam agne brhat*



viii. 102, 103) are two hymns addressed to Agni. But in a stanza of the latter (*pare*) is praised Agni,

128. the Middle, together with the Maruts and Rudras, (viz. in) 'Come, O Agni' (*āgne yāhi*: viii. 103. 14).

B Or in the first hemistich, 'Generations truly' (*prajā ha*: viii. 101. 14), Agni is here named,

च आदि r, चादि hdm<sup>1</sup>fk, चदि b.—128<sup>cd</sup> and 129 are not found in Δ or m<sup>1</sup>, but in B only.

B 129. in the third verse (*pāda*), the Sun (*āditya*), and in the fourth the Middle (Agni) is praised<sup>a</sup>: for so it has been explained in the esoteric (*rahasya*) Aitareya Brāhmaṇa<sup>b</sup> also.

व्याख्यातं r, व्याख्याता bfk.—The end of the verse is here marked by २६ in bfk.

<sup>a</sup> The Sarvānukramaṇī makes no reference to this alternative of B. <sup>b</sup> That is, in the Aitareya Āraṇyaka, ii. 1.

### Maṇḍala ix.

#### 27. Deities of RV. ix. 1-86.

130. Now Soma Pavamāna is praised here in the ninth Maṇḍala<sup>a</sup>. (In the hymn) 'Kindled' (*samidhah*: ix. 5) the Āpri deities (*āpryoḥ*) are praised like Pavamāna<sup>b</sup>.

नवमे त्विह मण्डले B, नवमे मण्डलपिमि: Am<sup>1</sup> (hdr<sup>3</sup>; \*नेइपिमि: r<sup>1</sup>r<sup>4</sup>r<sup>0</sup>m<sup>1</sup>).—  
\*वदाप्र्यस्तु hm<sup>1</sup>r, \*वदाप्रिय: f, \*वदाप्रिय: bkr<sup>2</sup>.—\*स्तुता: MSS., \*स्तुत: r.

<sup>a</sup> Cp. Sarvānukramaṇī: *navaman maṇḍalam pavamānam saumyam*. <sup>b</sup> That is, as if they were forms, not of Agni, but of Soma Pavamāna.

131. And in the three stanzas 'O Agni, life' (*agna āyūṃṣi*: ix. 66. 19-21), Agni is incidental (*nipātabhāḥ*), while in the triplet 'Our protector' (*avitā nah*: ix. 67. 10-12) he (Pavamāna)<sup>a</sup> is praised together with Pūṣan.

<sup>a</sup> Pūṣan is directly mentioned in 10, indirectly as *lepardin* in 11, and *āghrī* in 12; *ayam somah parate* occurs in 11, *ayam . . parate* in 12; cp. Sarvānukramaṇī: *avitā ras tīraḥ paṇḍyo cō*, that is, the three stanzas 10-12 are addressed to Pūṣan or Pavamāna.

132. Then two later stanzas in this hymn (*atra*), 'which of thee' (*yat te* · ix 67. 23, 24), are addressed to Agni; 'By both of these' (*ubhābhyām* · 25) is addressed to Savitr; the next stanza (26) is addressed to Agni and Savitr<sup>a</sup>.

सावित्री ऋषि<sup>०</sup> r, सावित्र्यपि<sup>०</sup> hm<sup>1</sup>, सावित्र्यापि<sup>०</sup> d (but the ā of °त्र्या<sup>०</sup> is obliterated with yellow pigment), सावित्र्याग्न्या<sup>०</sup> bfk The Sarvānukramanī has सावित्र्यपिसावित्री (also in Śāyana's quotation), but °त्र्यपि<sup>०</sup> is probably a misprint, as my index has *āgnisāvitrī*.

<sup>a</sup> According to the Sarvānukramanī the deity of 25 is Agni or Savitr, of 26, Agni or Agni and Savitr

133. 'May they purify me' (*punantu mā* · ix. 67. 27) is addressed to the All-gods, while the stanza 'Near to the friend' (*upa priyam* · 29) is addressed to Agni, and the two next, 'Who' (*yaḥ* · 31, 32), are (in) praise of the student of recitation<sup>a</sup> (*svādhyāyādhyetr*).

उत्तरे च य इत्येति hr<sup>०</sup>, उत्तरे च इत्येति d, यदुत्तरा य इत्यत्र r, यज्ञोत्तरा य इत्यत्र B

<sup>a</sup> Cp Sarvānukramanī *te pāvamāny-adhyetr-stuṭi* (RV. ix 67. 31, 32 begin with the words · *yaḥ pāvamānir adhyeti*) With regard to the reading of the B MSS. in 133<sup>a</sup> cp Meyer, *Bṛvidhāna*, p xxiii (middle)

134 In the hymn 'At the rim' (*sraḥve* · ix 73), when interpreted (*nirukte*)<sup>a</sup>, the demon-slaying Agni<sup>b</sup> (is spoken of), and 'The filter' (*pavitram* · ix. 83) is called a praise of the Kettle (*gharma*) as (representing) the Sun (*sūrya*) and the Soul (*ātman*)<sup>c</sup>.

निरुक्ते hdm<sup>1</sup> r, निरुक्त b, विरक्त fk—सक्तिःपि r, सक्ति hdm<sup>1</sup>, सक्ति यो bf, सक्ति यो k.—वसापि Am<sup>1</sup> (°वर्षापि r<sup>1</sup>r<sup>2</sup>r<sup>3</sup>), °वसात्र B—चरेत्येति hdm<sup>1</sup> r, दाध्यते bk—The end of the *varya* = here marked by २<sup>०</sup> in m<sup>1</sup> bfk, not in d

<sup>a</sup> I was for a long time inclined to adopt the emendation *nruktaḥ*, meaning 'in the hymn *sraḥve* the demon-slaying Agni is explained (as the deity);' but I have retained *nirukte* = the reading of the best MSS and as giving an adequate sense. <sup>b</sup> There is no mention of Agni raksohan here in the Sarvānukramanī, but Śāyana on RV. ix. 73 5 explains *apa dharmānt* . *tvacam asikāim* by *rākṣasam* . . *apaghnanti* <sup>c</sup> There is no reference to this statement in the Sarvānukramanī. Cp Nirukta xiv 11, where *gharma* is one of the concrete (*bhūta*) names of the Great Soul (*ātman*)

## 28. Deities of RV. ix. 87, 96, 112.

B 135. The verse 'Deft, wise' (*ṛbhur dhīrah*: ix. 87. 3<sup>b</sup>) should be held to be addressed to Ṛbhū<sup>a</sup>. Now three gods are here<sup>b</sup> mentioned incidentally (*nīpāta*) in three verses (*pāda*)<sup>c</sup>:

आर्मवसु r, आर्मवसु f<sub>k</sub>, आर्मवसु m<sup>1</sup>, आर्त्तवसु b.—भवेत्याद् fr, भवेत्याद् k, भवे पाद् m<sup>1</sup>, भवेत्याद् b.—ऋभुघोर r, ऋभुघोर m<sup>1</sup>, ऋतवोर b<sub>f</sub>k.—निपातैश्च विभिः पादैः r, निपातैश्चाष्टाद्यास् f<sub>k</sub>, निपातैश्चाष्टाद्यास् b<sub>m</sub><sup>1</sup>.—इहोदिताः b<sub>f</sub>kr, इहेरिताः m<sup>1</sup>.—135 is found in B and m<sup>1</sup> only.

<sup>a</sup> There is no reference to this pāda in the Sarvānukramaṇī. <sup>b</sup> This line must be an introduction to what follows in regard to RV. ix. 96. 6, stating in a more general way what is said in 136<sup>a</sup><sup>b</sup>. It is not clear to me of what 135<sup>c</sup>, according to the reading of b<sub>f</sub>km<sup>1</sup> (which is one syllable short), is a corruption. <sup>c</sup> That is, RV. ix. 96. 6<sup>a</sup><sup>b</sup><sup>c</sup>.

136. three (deities) are mentioned<sup>a</sup> with these three (verses), each containing a couplet<sup>b</sup>, (beginning) 'The Brahman of the gods' (*brahmā devānām*: ix. 96. 6<sup>a</sup><sup>b</sup><sup>c</sup>); or rather it is Soma who is (here) praised as (representing) the Sun and the Soul<sup>c</sup>.

तिश्रोक्तास् m<sup>1</sup> r, तिश्रोक्ता b<sub>d</sub>, तिश्रोक्ता b, तिश्रोक्त f<sub>k</sub>.—विभित्स्वितैर् kr, विभित्स्वितै m<sup>1</sup>, विभित्स्वितै b, तुभित्स्वितै d, विभित्स्वितै b, \*त्वितैर् f.—दृषा दृषेः h<sub>d</sub>m<sup>1</sup>, दृषेर्दृषेः r, दृषेर्दृषा b, हृषेर्दृषा f<sub>k</sub>.—सूर्यवशात्त्ववशापि h<sub>d</sub>, सूर्यवशात्त्ववशापि r<sup>1</sup>r<sup>2</sup>r<sup>0</sup>, सूर्यवशात्त्ववशात्त्ववशात् B.—सोम एव वा A<sub>m</sub><sup>1</sup>, सोम इत्यपि B.—136<sup>c</sup> = 134<sup>c</sup>.

<sup>a</sup> *Tisroktāḥ* irregularly contracted for *tisra uktāḥ*; cp. l. 50; iii. 94, &c. <sup>b</sup> I understand this to mean that each pāda here consists, as it were, of a couplet: *brahmā devānām, padaviḥ kavīnām; ṛṣīr vspṛāṇāṃ, mahiṣo mṛgāṇām; śyeno gṛhṛāṇāṃ, svadhītv vanānām*. <sup>c</sup> RV. ix. 96. 5, 6 are commented upon in the Nirukta *Parīṣiṣṭa*, ll. 13, 14, where Soma is explained as the Sun (*sūrya*) and the Soul (*ātman*). The Sarvānukramaṇī makes no reference to RV. ix. 96. 6.

137. Now while a drought was prevailing, the Lord of Śaci asked (the) seers<sup>a</sup>, 'In this great time of distress, by what activity do you live<sup>b</sup>?'

वर्तन्त्या<sup>a</sup> h<sub>d</sub>r, वर्त्त्यन्त्या f, वर्त्तन्त्या k, वर्त्ततां b.—जीवथ b, जीवथा f<sub>k</sub>, जीवथ h<sub>d</sub>r.

<sup>a</sup> That is probably, the seers of the ninth Maṇḍala: cp. 141. <sup>b</sup> This is meant as an introduction to RV. ix. 112<sup>c</sup>; but it misrepresents the situation, as there is no reference to a drought in the hymn. Cp. Nirukta vi. 5: *īndia ṛṣīm papracha, durbhikṣe kena jīvātī; teṣām ekaḥ pratyavūca*.

B 138. 'A cart, a field, kine, tillage, water that does not flow away (*asyandana*)<sup>a</sup>, a forest, the sea, a mountain, a king—by these means (*evam*) we live b.'

हृषिर् br, क्रमर् m<sup>1</sup>, अर् fkr<sup>2</sup> (जाबन् Nir) — अखन्दनं bm<sup>1</sup>(Nir), अखन्दन fr, अखन्दनं kr<sup>2</sup> — वनं bfm<sup>1</sup>r(Nir), दनम् kr<sup>2</sup> — समुद्रः all MSS., उद्धिः Nir — पर्वतो brNir, पर्वता m<sup>1</sup>fk — In place of एवं जीवामहे वयम्, the Nirukta has दुर्मिषे नव वृत्तयः.—This śloka is not found in A

<sup>a</sup> I take *asyandanam* to be a noun, as, according to the reading of the Nirukta, nine means of livelihood are here enumerated <sup>b</sup> This is, of course, the answer of the seers, cp 137, note b. The context indicates that this śloka, though found in Bm<sup>1</sup> only, is appropriate here, while its obviously un-Vedic character shows it to be out of place in the Nirukta. Hence there can be little doubt that it is an interpolation from the BD; this is more likely than that it should have been introduced into both works from some other common source. Durga does not comment on the śloka. Cp *Indische Studien*, ii. 158. Somewhat similar enumerations are found in *Manu* x 116 (*datsa jivanahetavaḥ*), and Yājñavalkya iii 42 (*āpattau jivanani*): cp the *Mitākṣarā* on this passage

139. In praising (Indra) the seer Śīśu, son of Angiras, declared (this) to him with the hymn 'Variously' (*nānānam* · ix. 112) in the presence of the (other) seers.

सुवन्नेष Am<sup>1</sup>, अय सुवन् B — अषिर् fk, रिषिर् b, हृषिर् hm<sup>1</sup>r — अपिषाम् f, रिषिषाम् b, हृषिषाम् hm<sup>1</sup>r. — एव Am<sup>1</sup>, एव B.—The end of the *verga* is here marked by ३८ in bfk, not in d.

### 29. Indra and the seers. Value of penance.

140. Now to all of them Indra said: 'Do ye perform very severe penance; for without penance this distress cannot be removed.'

खाइ सर्वास्तु Am<sup>1</sup>, स्वप्नवीत्सर्वोय bfk, (ःद्रः) प्राप्नवीत्सर्वोय r — तपर्थं hm<sup>1</sup>r, तपर्थं b, तपस्व f — न हृते तपसः शक्यमिदं b, न गृह्यते तपः शक्यमिदं fk, न हृते तपसा शक्यं विना b d, न हृते तपसा शक्यं विना m<sup>1</sup>, न ह्येतत्तपसा शक्यं विना r<sup>1</sup>r<sup>2</sup>r<sup>3</sup>r<sup>4</sup>, नातप्ततपसः शक्यमिदं r — छत्रं bfk, छत्रं hm<sup>1</sup>r

141. Now all of them, desirous of obtaining heaven, performed penance. Then in consequence of fierce austerity they pronounced stanzas relating to (Soma) Pavamāna (*pātamāni*)

शुवन् hm<sup>1</sup>r, प्रवन् b, प्रवन् f, पुवन् k.

142. One who is not envious, is studious, obedient, and practises penance, purifies ten ascendants and descendants as well as himself.

पूर्वापरान् bdr, पूर्वापरत् f, पूर्वान् परान् bm<sup>1</sup>.—वंशान् hm<sup>1</sup>r, वंशान् bfk.—च hm<sup>1</sup>r, ताः bf, ता k.

143. And whatever sin he has committed with mind, speech, body, and food—purified from all that, he enjoys the fruit of Vedic study<sup>a</sup>.

यज्ञा<sup>o</sup> hm<sup>1</sup>r, यज्ञा<sup>o</sup> bfk.—वाग्देहभोजनैः r, वाग्देहभोजनैः f, वाग्देहभोजनैः b, वाग्देहतो जनैः bdr<sup>3</sup>, वाग्देहदो जनैः r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—स्वाध्यायफलमश्नुते A, अद्विषालोकताभिधात् B, अद्विषलोकताभिधात् m<sup>1</sup>.

<sup>a</sup> Or, according to the reading of B, 'will attain to the same world as seers.' The reading of A is somewhat favoured by that of the *Āgvidhāna* (iii. 2. 5), which with reference to the *Pāvamānī* verses says: *svādhyāyapunyaṃ atalaṃ pūtaḥ prāpnoti oṅksayam*.

A 144. The *Pāvamānī Gāyatrīs*<sup>a</sup> are the supreme Brahma, the bright, eternal light<sup>b</sup>. He who here at his latter end (*ante*), restraining his breath<sup>c</sup>, intent on them,

नै m<sup>1</sup>r, न्वे hd.—This śloka is not found in B, but in A and m<sup>1</sup> only.

<sup>a</sup> Cp. *Āgvidhāna* iii. 1. 1: *svādīṣṭhayeti gāyatrīḥ pāvamānīr japed dvijaḥ*; cp. Nirukta v. 2, 3. <sup>b</sup> Cp. RV. ix. 113. 6, 7: *yatra brahmā . . . , yatra jyotiḥ aśram*. <sup>c</sup> Cp. *Āgvidhāna* iii. 3. 5: *prāṇān āyama ca dhyāyēd ante devān pitṛn ṛṣīn*; cp. also iii. 4. 2, 5.

145. and he who should meditate on *Pāvamāna*, the Fathers, the Gods, and *Sarasvatī*<sup>a</sup>—to his fathers milk, melted butter, honey, and water will flow (*upavarteta*).

ध्याद्यद्यच्च hm<sup>1</sup>r, ध्याद्यद्यच्च fk, व्याद्यद्यच्च b.—स्त्रोपवर्तित hb fkr, स्त्रोपतिष्ठेत् r<sup>6</sup>r<sup>7</sup>.

<sup>a</sup> Cp. *Āgvidhāna* iii. 3. 6: *sarasvatīm cārcayīta payo 'mbumadhkusarpīṣā*; and iii. 2. 3: *akṣayyaṇ ca bhaved dattaṃ pitṛbhyah paramaṃ madhu*.

B 146. This *Maṇḍala*, addressed to Soma, containing one hundred and fourteen hymns, is called '*Pāvamāna*,' and seven lessons (*anuvāka*) are (contained in it)<sup>a</sup>.

सूक्तं शतं b fkr.—पावमानम् r, चीजमाचम् b fkr<sup>2</sup>.—अनुवाकास्तु fkr, वाक्य b.—The end of the *varga* is here marked by २९ in bfk.

\* This śloka is not found in A or m<sup>1</sup>, but in B only. Nevertheless it is probably original, as the wording of the introduction to the ninth Mandala in the Sarvānukramanī appears to be based on it *navamam mandalam pāvanānam samyam*. As the *varga* comes at the close of a Mandala the abnormal number of seven ślokas is hardly sufficient to throw doubt on the genuineness of some of the latter. (Cp. above, v. 102, note \*) If any of them is a later addition, 144 is the most likely to be such.

## Mandala x.

## 30 Deities of RV. x. 1-8 Trisiras and Indra.

147. Trita saw seven hymns addressed to Agni (beginning), 'Before' (*agre* x. 1-7), but Trisiras, son of Tvastr, the next hymn (beginning) 'Forth with his banner' (*pra ketunā* x. 8).

त्वाङ्गु hm<sup>1</sup>r, त्वापुगु f, त्वाङ्गु k, तु त्वाङ्गु b

148. Now six (stanzas) of this (hymn) are addressed to Agni (x. 8. 1-6), while with the triplet which follows, 'Of him' (*asya*: 7-9), he praised Indra at the end of a dream. such is our sacred tradition.

तस्य hdr, तस्य br<sup>2</sup>.—This śloka is omitted in fkr<sup>2</sup>

149. Trisiras, who could assume all forms (*visvarūpadhrk*), being the son of a sister of the Asuras, became the domestic priest of the gods from a desire of (rendering) a service (to the former)<sup>a</sup>.

सहि hm<sup>1</sup>rb, सह fkr<sup>2</sup>r<sup>5</sup>—मियकाम्यया Am<sup>1</sup>, चयकाम्यया B—रूपधृक् hdm<sup>1</sup>fk, रूपधृक् b, रूपधृक् r.

<sup>a</sup> Or, according to B, 'from a desire for their (the gods') destruction.'

150. Now Indra became aware that the seer (Trisiras) had been sent by the Asuras among the gods. He then with his bolt quickly struck off<sup>a</sup> those three heads of his.

तमृषि महितं bfr, तमृषि महितो k, तमृष्य महितस् r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, महितस् r<sup>2</sup>, तं सृष्टन्-हितस् hd, तं सृष्टन्-हितस् m<sup>1</sup>.—बुबुधे hm<sup>1</sup>r, विविदे bfk.—तान्यागु hdbk, तस्यागु r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—शिरासि चीखयाक्वित् hdr<sup>2</sup>, शिरासि चीखचिक्वित् m<sup>1</sup>r, शिरास्येवाक्वित्-दत्तमु: r<sup>2</sup>r<sup>7</sup>, शीर्षास्याक्वित् प्रमु: k, शीर्षाक्वित्-दत्तमु: m

<sup>a</sup> The expressions used in RV. x. 8. 9 are *atābhinat* and *trīṣā firṣā parā carḥ*.

151. The mouth with which he drank Soma became a francoline partridge (*kapiñjala*); that with which he drank Surā (became) a sparrow (*kalaviñka*); while that with which he ate food became a partridge (*tittiri*)<sup>a</sup>.

सुरापानम् hdbfk, सुरापानम् m<sup>1</sup>r.—The end of the *varga* is here marked by ३० in hdbfk, not in d.

<sup>a</sup> For similar transformations cp. what became of the skins of Apālā (above, vi. 106) and of the members of Agni (below, vii. 78-80).

### 31. Deities of RV. x. 9-14.

152. Him (Indra) divine (*brāhmī*) Speech (*vāc*) addressed: 'Thou art a Brahman-slayer, Lord of a hundred powers (*satakratu*), since thou hast slain Viśvarūpa who sought refuge (*prapanna*) with averted face<sup>a</sup>.'

ब्राह्मी hm<sup>1</sup>r<sup>4</sup>bfk, तीव्रा r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—यस्माद् hm<sup>1</sup>r<sup>4</sup>bfk, यस्त्वं r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

<sup>a</sup> That is, who was defenceless and did not attack.

153. Him (Indra) the seer Sindhudvīpa<sup>a</sup> himself besprinkled, to the accompaniment of the hymn (*sūktena*) 'O Waters' (*āpah*: x. 9), for the removal of that unpropitious sin.

ऋषिर् b<sup>1</sup>kr, ह्यृषिर् Am<sup>1</sup>.—<sup>a</sup>पनुत्तये MSS. and r (cp. various readings of रीगापशुत्ति above, iii. 114).

<sup>a</sup> Alternative seer of RV. x. 9; see Ārṣānukramaṇī x. 3; Sarvānukramaṇī on RV. x. 9.

154. Yama rejects Yamī who solicits him with a view to sexual intercourse: the dialogue, 'Hither, indeed' (*o cit*: x. 10), of those two children of Vivasvat is (descriptive of) that.

तदो चिदिति Am<sup>1</sup>, श्री चित्सखायं (the fuller pratīka) B.

155. The two (hymns beginning) 'The bull' (*vṛṣā*: x. 11, 12) are addressed to Agni. In the hymn (*atra*) 'I yoke for you' (*yuje vām*: x. 13) the two oblation carts are praised together. In 'Him who has passed away' (*pareyivāṃsam*: x. 14) the Middle Yama<sup>a</sup> is praised.

युजे वामञ्च B, युजेत्येतेन Am<sup>1</sup> (युज्ये<sup>o</sup> r<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>6</sup>).—परियेवांसमित्यत्र b<sup>1</sup>kr, परियेवांसमित्येतस्मिन् hr<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, <sup>a</sup>त्येत (त्सूयते) d, परियेवासं सूक्तेऽस्मिन् m<sup>1</sup>.—155<sup>a</sup>, 156<sup>a</sup><sup>b</sup>, and

सं in 156<sup>d</sup> are omitted in r<sup>1</sup>r<sup>4</sup>r<sup>6</sup> (doubtless because 155<sup>d</sup> begins with स्तूयते and 156<sup>d</sup> begins with संस्तूयन्ते)

<sup>a</sup> Cp Nirukta x: 18, where Yāska, in commenting on the words *mādhyaṃh pitarāḥ* in RV x. 15 1, remarks *mādhyaṃko yama ity āḥus, tasmān mādhyaṃkān pīṭṇ manyante.*

156. Then the Atharvans, the Bhrgus, the Aṅgirasas, the Fathers are praised together in the sixth (stanza) there (x. 14. 6), as groups of gods (*devagaṇa*) connected with heaven (*dyubhakti*).

द्विरसः पितरः hdm<sup>1</sup> (this is the order in RV. x. 14. 6), पितरोऽद्विरसः br, पितरो पितरः fk.—सह hdm<sup>1</sup>bfk, च ह r—तच hdkr, स्वच bfm<sup>1</sup>—The end of the *varga* is here marked by ३९ in hm<sup>1</sup>bf, not in kd.

### 32. Deities of RV. x. 14 (continued), 15, 16. Three Agnis.

B 157. Yama is frequently seen praised with the Fathers and the Angirasas in the formulas; for in the verse 'Vivasvat' (*viva-svantam*: x. 14. 5<sup>e</sup>) he (himself appears as) a Father.

संस्तुतो वृक्षते bfk, वृक्षते संस्तुतो m<sup>1</sup>—मन्वेयु वऋशः पादे bfk, मचय वऋशपादे m<sup>1</sup>.—157-159<sup>ab</sup> are found in II and m<sup>1</sup> only.

B 158. Yama is praised with the Fathers in conjunction with the deceased man who is to be hallowed (*samskārya*) In the three (stanzas) 'Go forth, go forth' (*prehi prehi*: x. 14. 7-9) prayers for the deceased man are uttered.

B 159. The god Yama is Lord of the Fathers; therefore he owns the hymn (*sūkta-bhāṣā*).

In the triplet 'Run past' (*ati drava*: x. 14. 10-12) the two dogs<sup>a</sup> (are praised) The following (hymn) 'Let them arise' (*ud iratām*: x. 15) is addressed to the Fathers<sup>b</sup>.

उदीरताम् Am<sup>1</sup>, उदीरतम् f, उदीरिताम् b, उदीरितम् kr.

<sup>a</sup> Cp. Sarvānukramanī *īcah śrabhyām* <sup>b</sup> Cp. Sarvānukramanī. *udiratam* .. *pīryam*

A 160. But with the following hymn (the seer) proclaims the rite in the burning ground.

There were three Agnis belonging (respectively) to the Fathers,



the Gods, and the Asuras: the two who bear oblations (*havya*) and food offerings (*kavya*) and he who is called Saharaksas<sup>a</sup>.

उत्तरेण तु hm<sup>1</sup>r<sup>3</sup>, परेष्वि r.—160<sup>ab</sup> is found in Am<sup>1</sup> only, not in bfr<sup>2</sup>r<sup>6</sup> (nor presumably r<sup>7</sup>).—च अम<sup>0</sup> r, च म<sup>0</sup> hd, चाम<sup>0</sup> fk, वाम<sup>0</sup> b.—सहरक्षा च नाम यः B, सहरक्षाश्चिना सह A, सहरक्षश्चिना यमः m<sup>1</sup>.

<sup>a</sup> That is, *havyavāhana* is the Agni of the gods; *kanyavāhana*, of the Fathers; and *saharaksas*, of the demons.

161. Now with regard to these (*ittra*) the (hymn) 'Not him' (*mainam*: x. 16) is (in) praise of the bearer of food offerings (*kavya*). Other (hymns), however, are (in) praise of the divine (Agni), not of this one (connected with the Fathers), nor of the demoniac one (*āsura*).

स्वेतत्वयवाहनसंस्तुतिः Am<sup>1</sup>, त्वाह कव्यवाहनमेव तु B (तु bfk, च r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>).—द्विष्य hm<sup>1</sup>r<sup>3</sup>f, द्विष्य br<sup>5</sup>, द्विष्य kr.—सुरस्य च Am<sup>1</sup>, सुरस्य तु B.—The end of the *varga* is here marked by ३२ in hm<sup>1</sup>bfk, not in d.

### 33. Story of Saranyū: RV. x. 17.

162. Tvaṣṭra<sup>a</sup> had twin children, Saranyū as well as Trisiras. He himself gave Saranyū in marriage to Vivasvat.

त्रिशिराः सह hm<sup>1</sup>bfks(RV.), (युस) त्रिशिराविह a, सदृशी च ह r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, (युस) त्रिशिराश्च ह s(AV.).—सरण्युं rs(RV.), सरण्युं hds(AV.), सरण्युं bfk.

<sup>a</sup> The following story, vi. 162-vii. 6, is quoted in the *Nītimañjarī* on RV. i. 116. 6 and by Śāyana on RV. vii. 72. 2 as well as AV. xviii. 1. 53 (cp. the quotations from the BD. and the *Nītimañjarī* in M. M.'s RV.<sup>2</sup> vol. iv, p. 5; cp. vol. iii, p. 11). Kuhn prints the text of the passage in Kuhn's *Zeitschrift*, vol. i, p. 442. It is also translated by Muir, *Original Sanskrit Texts*, vol. v, p. 228. Cp. *Nirukta* xii. 10, 11 on the story of Saranyū, and Roth, *Erläuterungen*, p. 161. Śāyana also gives a prose version of the story in his introduction to RV. x. 17. Cp. Lanman, *Sanskrit Reader*, notes, p. 381.

163. Then Yama and Yamī were begotten on Saranyū by Vivasvat. And these two also were twins, but the elder of the two was Yama.

सरण्युं s, सरण्युं br<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, सरण्योर् m<sup>1</sup>, सरण्योर् f, सरण्युं hd, सरण्युं n.—जज्ञाते hm<sup>1</sup>r<sup>3</sup>bfks (*Nirukta* xii. 10), जाते ते s.—तौ चाण्युमी hm<sup>1</sup>r<sup>3</sup>bfk, तावण्युमी s.—यमादेव MSS. rs, यमी स्यातां s(AV.).—यमः hm<sup>1</sup>rs, यमी bfk. The last pāda in Śāyana (RV.) reads: ह्यास्तां यम्या च द्वे यमः.—The end of the *varga* is here marked by ३३ in hfk, not in m<sup>1</sup>bd.—The last pāda is repeated in b, not in f.

## 1. Story of Saranyū (continued).

1. Now Saranyū having created, in the absence of her husband, a female similar (to herself) and having entrusted to her the pair (of children), turned herself into a mare and departed

इहा m<sup>1</sup>rs, इहा bfk, इहा hd, इहा ns (AV), इहा r<sup>1</sup>r<sup>4</sup>—मिथुनं MSS rs, तस्य s (AV)—मूलापचक्रमे bfkrs, मूला प्रचक्रमे s (cp Nirukta xii 10' मद्रुद्राव), मूलापचक्रमे hdr<sup>1</sup>r<sup>4</sup>r<sup>6</sup>m<sup>1</sup>

2 But Vivasvat, in ignorance (of this), begot Manu on that (substitute) He (Manu) became a royal seer, like Vivasvat in brilliance

तस्यामजनयन् m<sup>1</sup>bfkrs, तस्यां प्रजनयन् hd—राजर्षिरभवत्सोऽपि Δm<sup>1</sup>, राजर्षि-  
रासीत्स महर् Bn

3. When, however, he (Vivasvat) had become aware that Saranyū had departed in the shape of a mare, he quickly went after the daughter of Tvastr, having turned himself into a horse with similar characteristics (to hers).

विश्राय m<sup>1</sup>br, विश्राय्य hdr<sup>2</sup>, विश्रानाय f—अश्वरूपिणी hbrs (AV), अश्वमूरणी fk, आश्वरूपिणी s—वाजी MSS rs, अश्वी s (AV.)—सलक्षयः m<sup>1</sup>bfk<sup>1</sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>ns, सलक्षयः hdr<sup>2</sup>, अश्वलक्षयः r.

4. And Saranyū, recognizing Vivasvat in the form of a steed, approached him for sexual intercourse, and he covered her there.

सरख्युस Δm<sup>1</sup>, सरख्युस्तं Bn, सरख्युसु s, सरख्युस s (AV)—विदित्वा Δm<sup>1</sup>, विश्राय Bns—ह्यश्वरूपिणम् hm<sup>1</sup>r<sup>1</sup>fk, हररूपिणम् b, हरिरूपिणम् r<sup>1</sup>.—मिथुनायोपचक्राम Δm<sup>1</sup>r, मिथुनायापचक्राम b, मिथुनायापचक्राम r<sup>2</sup>r<sup>6</sup>r<sup>7</sup>, मिनायोपचक्राम fk

5. Then in their agitation the semen fell on the ground. And the mare, through desire of offspring, smelt the semen.

योगेन MSS rs, योगेन s (AV.)—शुक्रं fkdrns, शुक्रं hm<sup>1</sup>s (AV), दक्रन् b—उपा-  
जिघ्रस bfr, उपजिघ्रस hdk, उपजिघ्रति r<sup>1</sup>r<sup>1</sup>r<sup>6</sup>s (AV.)—तच्छुक्रं rns, तच्छुक्रं d, तच्छुक्रं b, तच्छुक्रं f, तच्छुक्रं hm<sup>1</sup>s (AV).—The end of the verse is here marked by 9 in bfk, not in hdm<sup>1</sup>.

## 2. Story of Saranyū (concluded). Deities of RV. x. 17.

6. Now from the semen which had just been smelt there came into being two youths, Nāsatya and Dasra, who are praised as 'Aśvins'<sup>a</sup>.

आघ्रातमावाक्क्रात्तु *rnf* (°कु° *f*), °मावाक्क्रात्तु *b*, °मावाशुक्तात्तु *h*, °मावा-  
शुक्तात्तु *d*, °मावाक्क्रात्तु *k*, आघ्रातमावाक्क्रात्तु *s*.—यौ सुताव् *hm<sup>1</sup>ba*, यौ सुताव् *fk<sup>r</sup>*,  
यौ तु ताव् *s* (AV.), यौ तु तो *r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>*.—अश्विनाव् *hdm<sup>1</sup>b<sup>1</sup>fk<sup>r</sup>ne*, वाजिनाव् *r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>*.

<sup>a</sup> The quotation ends here in Śāyana (RV. and AV.), but the Nīlmatījarī quotes 7<sup>ab</sup> also.

7. Yāska regards this as a story<sup>a</sup> of Vivasvat and Tvaṣṭṛ together in the couplet 'Tvaṣṭṛ' (*tvaṣṭā*: x. 17. 1, 2) which has Saranyū for its deity.

दृचे *hdm<sup>1</sup>r<sup>1</sup>b<sup>1</sup>fk*, वृचे *r<sup>5</sup>r<sup>7</sup>*.

<sup>a</sup> Yāska, who comments on both stanzas 1 and 2 of RV. x. 17, remarks in Nīruktā xii. 10: *tatretihāsam ācakṣate*.

8. The two verses (beginning) 'Pūṣan' (*pūṣā*: x. 17. 3<sup>ab</sup>) are addressed to Pūṣan, but the two next (3<sup>cd</sup>) to Agni<sup>a</sup>; even the third (3<sup>e</sup>) may optionally (*vā*) be addressed to Pūṣan; and the other three (stanzas) which follow (4-6) are also<sup>b</sup> (addressed to him).

द्वावामेयाव् *r<sup>5</sup>r<sup>7</sup>*, द्वाचामेयाव् *fk*, द्वाचामेयाव् *b*, द्वी त्वामेयाव् *r*, द्वी त्वामेया-  
hd.—पौष्णक्षिस्रश्चान्याः परास्तु धाः *hm<sup>1</sup>r*, पौष्ण पौष्णस्रश्चाः परास्त्रिचः *b*, पौष्ण  
पौष्णक्षश्चा परास्त्रिचः *f*, पौष्णः पौष्णक्षश्चापरास्तुचः *r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>*.

<sup>a</sup> The Sarvānukramanī says nothing about the last two pādas of x. 17. 3 being addressed to Agni. <sup>b</sup> The reading of B is somewhat more explicit: 'The third pāda also may optionally be addressed to Pūṣan; the triplet which follows (*para*) that (third stanza) is addressed to Pūṣan.'

9. But one (stanza) in this hymn (*atra*), which follows the triplet addressed to Sarasvatī (7-9), is (in) praise of the Waters (10), while in the next triplet, 'The drop' (*drapsah*: 11-13), Soma is praised indirectly (*parokṣa*).

लृगचैका *hr*, वृगचै *d*, तु तचैका *b*, तु तत्वैका *r<sup>5</sup>r<sup>7</sup>*, त्वैका *fk<sup>r</sup>2*.

10 But the next (stanza), 'Rich in milk' (*payasvati* · 14)<sup>a</sup>, has the waters for its deities or is a benediction. The (next) four<sup>b</sup> (stanzas x 18. 1-4) are (in) praise of Death and are applicable (*llpta*) in the funeral (*antya*) ceremony<sup>c</sup>.

अद्देवता° hm<sup>1</sup>r, अद्देवत्या° b fkr<sup>2</sup>r<sup>2</sup>r<sup>1</sup>—वाद्दो वा hm<sup>1</sup>r, °वाहः b, °वादः fk—  
मृत्योरन्त्ये m<sup>1</sup>, मृत्योरन्त्ये hd, मृत्योरन्ते r, मृत्योः चातो b, मृत्यो प्राणी f—कृष्णाद्य m<sup>1</sup>r,  
कृष्णाद्य hd, कृष्णाद्यु br<sup>1</sup>, क्ति.र्मसि f—The end of the *arga* is here marked by २ in bfk,  
not in hdm<sup>1</sup>

<sup>a</sup> The correct pratika is *payasvatīh*      <sup>b</sup> Cp Sarrāukramanī *catasro mṛtyu-*  
*detatāh*, AGS iv 6 10      <sup>c</sup> Cp below, vii 15: *antyakarmanī*

### 3. Detailed account of the funeral hymn RV. x 18

B 11 The (stanza) 'These' (*ime* x 18 3) prays for long life for those who have escaped death, 'For the living this' (*imam jivebhyah* 4) again prays (for it) for them in the ceremony with the barrier (*paridhī*)<sup>a</sup>.

आशास्ते m<sup>1</sup>fk, आशास्तु br—इमे ज्योग्<sup>1</sup>r, इमो ज्यो b, इमे यो m<sup>1</sup>, इमो इयो  
(जीवन) f—आशास्ते m<sup>1</sup>kr, °स्य f, आशास्तात् b—तेभ्यः परिधिकर्मसि br, मूर्तेभ्यः परि-  
कर्मसि fkm<sup>1</sup>—This sloka is found in B and m<sup>1</sup> only.

<sup>a</sup> RV x 18 4 *imam jivebhyah paridhīm dadhāmī*, cp Śāyana, AGS iv 6 9

12 'As' (*yathā* · x 18 5) is addressed to Dhātṛ; the next to Tvaṣṭr (6), then with another (7), 'These wives' (*imāh*), he (the seer) utters a prayer for the women in the ceremony with collyrium (*añjana*)<sup>a</sup>

तद्यवाङ्गमकर्मसि B, तथा परिधिकर्मसि A the latter reading is probably due to  
a clerical error repeating the last word of the preceding sloka, which in that case (though  
occurring in B only) must have been original. The preceding sloka mentions the stanza  
which refers to the *paridhī*, the present sloka mentions the one which refers to *añjana*—  
This sloka is wanting in m<sup>1</sup>

<sup>a</sup> Cp RV x 18 7- *imā nārī . aṅṅjanena sarpiṣā sam viśanta*, AGS iv 6 11, 12

13 With the (stanza) 'Rise up, O woman' (*ud īrṣta nārī* · x. 18. 8) the wife ascends (the funeral pyre) after her dead (husband)<sup>a</sup>. The younger brother of the departed, repeating (the stanza), prohibits (her)

मृतं पत्न्यगुरोहति  $m^1$ , मृतं पत्यन्यगुरोहति  $hd$ , मृतपत्नी तु रोहती  $r$ , मृतं पत्नी तु रोहति  $fk$ , मृतं पत्नीं तु रोहतीं  $b$ , मृतमन्वारोहति  $r^1r^4r^6$ .—निगद्य  $m^1$ , निगत्वा  $hdr^3$ , निगदात्  $bfk$ , निगत्वा  $r^1r^4r^6$ .

<sup>a</sup> Had the MS. evidence not been so strongly in favour of *anurohati*, I should have been inclined to adopt the corrected reading of *b*: *mṛtaṃ patnīm tu rohaṣiṇ*, as giving a better construction: 'with RV. x. 18. 8 he prohibits the wife mounting the (funeral pyre of the) dead man'; cp. *Ṛgvidhāna* iii. 8. 4: *devarō 'nvārurukṣanām ud irṣveti nivartayet*; and with *rohaṣiṇ* cp. below, vii. 130: *sūryām ārohaṣiṇ patīm*; AGS. iv. 2. 18.

B 14. The Hotṛ ought to perform this rite, should there be no brother-in-law, because a Brāhmaṇa enjoins that (the widow) should not follow the departed (husband) <sup>a</sup>.

This śloka is not found in A, but in B and  $m^1$  only.

<sup>a</sup> That is, by burning herself with him on the funeral pyre. On the whole history of *Sati* see Jolly, *Recht und Sitte*, in Bühler and Kielhorn's *Encyclopaedia of Indo-Aryan Research*, vol. ii, part 8, p. 67 ff.; cp. also Lanman, *Sanskrit Reader*, notes on RV. x. 18.

B 15. This law regarding women may or may not apply to the other castes.

In taking the bow (from the hand) of the departed man, one should mutter (the stanza) 'The bow' (*dhanuḥ*: x. 18. 9) <sup>a</sup> for the sake of averting evil. And because these (stanzas) are employed on the burning ground at the funeral ceremony,

The first line of 15 is found in B and  $m^1$  only.—The second line follows the reading of B; the reading of  $Am^1$  is:

शान्त्वं च जपत्यस्त्रां धनुर्विद्युत्तरामृचम् । (जपत्य<sup>o</sup>  $r^1r^3r^4r^6$ , जपत्य<sup>o</sup>  $b$ ).

I have preferred the former, as it follows the text of the RV. (धनुर्विद्यादाददानो मृतस्य) and as *अस्त्रां* in A seems to make no sense.—*यस्मादेता*: (= वृचः) B, *यस्मादेते* (= वृचः)  $Am^1$ : cp. next śloka.—*इमशानि चान्द्यकर्मणि* B, *इमशानिध्वन्द्यकर्म* सु  $Am^1$  (ध्वन्त्य<sup>o</sup>  $hdm^1$ , ध्वन्त्य<sup>o</sup>  $r^1r^3r^4r^6$ ).—The end of the *varga* is here marked by ३ in *bfk*, not in *hd*.

<sup>a</sup> Cp. AGS. iv. 2. 20.

#### 4. Formulas in which no deity is mentioned.

16. one should state the deity of this triplet (x. 18. 7-9) <sup>a</sup> to be Death (*mṛtyu*). For in the formulas (in which it is) not expressly mentioned <sup>b</sup>, one should state the deity from the ceremony.

वृचस्त्रास्य r, वृचस्त्रादी bfk, वृचस्त्रास्य Am<sup>1</sup>.—देवतां मृत्युर् r, देवता मृत्युर् hdm<sup>1</sup>,  
देवता मृत्युम् b, देवता मृत्युक् fk<sup>1</sup>

<sup>a</sup> I have preferred the reading *trasya* to *doṛasya*, because, the deity of stanza 11 having been stated (in 12), the next three stanzas (7-9) have been discussed with reference to their contents (in 12-15). The *Sarvānukramanī* states RV. x 18 7-13 to be *prīṃedhāh* <sup>b</sup> Cp. note <sup>a</sup> on l. 20.

17. When there is lack (of a deity) from the (evidence of the) formula and the ceremony as well, Prajāpati is (the deity)<sup>a</sup>.

Now as to the following four (stanzas. x. 18. 10-13) here, 'Approach' (*upa sarpa*. 10) is addressed to the Earth.

प्रजापतिरसंभवे hm<sup>1</sup>:bfbk, प्रजापतिरिद् वयो r<sup>1</sup>r<sup>1</sup>:r<sup>1</sup>.

<sup>a</sup> Cp *Sarvānukramanī* on the last stanza of RV. x. 18: *antyā . . prajāpatyā sū sagniruktā*, on which Śaḍgurusya remarks. *sū cagniruktā. aprakāśadevatābhiddhānā* See his further discussion on the word *aniruktā* and my explanatory note, p 183.

18, 19. Their application is in the ceremony of collecting the bones<sup>a</sup> of the departed. Now with the last (stanza) 'In the future' (*praticīne*: x. 18. 14) he (the seer) expresses a prayer (in saying), 'As having taken away (my) other days, the Fathers placed (me) in (past) days,

B (so) they also restored me, about to die (*prayantam*), to life in days to come'<sup>b</sup>.

18<sup>cd</sup> follows the reading of Am<sup>1</sup> (°हानि अयं r, °हान्यप° hdm<sup>1</sup>) The reading of 11 15<sup>a</sup>

प्रतीचीन अचं स्वेतामपदुञ्चोत्तरामु तत् । (°ग्योतरामु bfk).

19 अहःसु Am<sup>1</sup>, अहसु fkr<sup>2</sup>r<sup>2</sup>r<sup>1</sup>, अहय b—दधुर् m<sup>1</sup>, दधुर् r<sup>1</sup>r<sup>1</sup>:r<sup>1</sup>, दधुर् hdrbfbk (RV. x. 18 14: प्रतीचीनि मामहनि . . दधुः)—इत्याशास्ते r, इत्याशास्ते b, इत्याशास्ते f, अभ्याशास्ते Am<sup>1</sup>—स्वयाशिरः r, स्वयाशिरः b, स्वयाशिरः f, समाशिरः hdm<sup>1</sup>r<sup>2</sup>.—सां rf (RV), सा m<sup>1</sup>bk.—प्रयतः fkr<sup>2</sup>, प्रयतः b, द्वयतः r, प्रेतः m<sup>1</sup>.—समजीवयन् bfr, °यत् k—19<sup>cd</sup> is found in B and m<sup>1</sup> only.

<sup>a</sup> Cp AGE. iv. § 7. <sup>b</sup> This is an attempt to interpret the obscure last stanza of RV. x 18: *praticīne mām ahanī sarūh parṣam itaṁ dadāh*, &c If the reading of A is taken by itself, it probably means: 'The Fathers, having as it were (*gatā*) taken away (my) other (past) days, have placed me in (future) days' In that case the additional line of B would look like an explanation of this. I have preferred the reading *dadāh* because 11 15 is the form used in the RV. itself.

20. Now the (hymn) 'Turn back' (*nī vartadhvam* : x. 19) is (in praise) of Cows; some regard it as (in praise) of the Waters. The latter hemistich of the first (stanza : 1<sup>st</sup>) is, however, addressed to Agni-Soma<sup>a</sup>.

इतीदं तु Δ, इतीयं तु m<sup>1</sup>, इदं सूक्तं B.—प्रथमायास्तु Δm<sup>1</sup>, प्रथमायाश्च B.—The end of the *varga* is here marked by ४ in hbfk, not in d.

<sup>a</sup> Cp. Sarvānukramaṇī: *āpaṇ gavyaṇ vā .. agnīgomyo devīgyo 'rdharcāḥ*.

### 5. Deities of RV. x. 19-27.

21. The sixth (stanza) is addressed to Indra (x. 19. 6), while in the second both the gods<sup>a</sup> are incidentally mentioned (2). Now the hymn which contains a line of ten syllables<sup>b</sup> (x. 20. 1) is described as intended to avert evil (and) as connected with mind<sup>c</sup> (*mānasa*).

सूक्तमुच्यते Δm<sup>1</sup>, सूक्तमुत्तरम् B.

<sup>a</sup> 'Both the gods' (*ubhau devau*) is rather vague: the two mentioned in the second stanza are Indra and Agni. The Sarvānukramaṇī makes no reference to the deities of RV. x. 19. 2 and 6.

<sup>b</sup> Meyer, *Ṛgvidhāna*, p. xxviii, thinks this line is here regarded as a whole hymn.

<sup>c</sup> This hymn begins with a single verse instead of a stanza: *bhadraṇ no apī vātaya manaḥ*. The Sarvānukramaṇī remarks: *ādyāḥ ślopadā, pāda eva vā śāntyarthaḥ*. On this pāda cp. Oldenberg, *Prolegomena*, p. 511. 21<sup>c</sup> = *Ṛgvidhāna* iii. 8. 6<sup>a</sup>; cp. the whole śloka there:

*daśāḥṣaraṇ tu śāntyarthaṇ bhadrāṇ na iti saṁsmaret;*

*nīyaṇ japeḥ chucir bhūtā: mānasaṇ vindate sukham.*

22. Now here after two hymns addressed to Agni (x. 20, 21) there follow three addressed to Indra (beginning) 'Where?' (*kuha* : x. 22-24). Now in the last of the hymns to Indra there is one triplet 'Ye two' (*yuvam* : x. 24. 4-6) addressed to the Aśvins.

इन्द्रायाम् Δm<sup>1</sup>b, इन्द्राय f k, इन्द्राय r.

23. 'Happy' (*bhadram* : x. 25) is addressed to Soma; 'Forth indeed' (*pra hi* : x. 26) is addressed to Pūṣan. The three following (beginning) 'It shall be' (*asat* : x. 27-29) are addressed to Indra: with the first (27) of these (Indra), being exhilarated, proclaims his deeds;

पराश्रितं hm<sup>1</sup>b f k, पराश्रितः r.—मत्तः सन् hm<sup>1</sup>r b, मत्तः स r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, मत्तेन f, मतेन k.

24. how he moves among beings, how he rains and protects<sup>a</sup> is told in this hymn with the eight stanzas (beginning) 'Thou becamest' (*abhūr u x. 27 7-14*)<sup>b</sup>.

पाति Am<sup>1</sup>, वाति B—°खित्तटाभिर् B, °खित्तर्धचिं तु Am<sup>1</sup>—°भूर्वति Am<sup>1</sup>, °भूरिति B.

<sup>a</sup> Cp above, iv 34 *parās ta kathayanty agnum yathā varsati pātī ca* <sup>b</sup> The details regarding x. 27 given in this and the following ślokas (24-29) are altogether passed over in the Sarvānukramanī This indicates that the mention of details in passages peculiar to B cannot be used as an argument to prove that such passages are later additions because unknown to the author of the Sarvānukramanī

25. (The stanza) 'Seven' (*sapta . x. 27. 15*) praises the Maruts, the next stanza (16) praises the Bolt; (the stanza) 'The fatted ram' (*pīvānam meṣam 17*) adores Agni, Indra and Soma.

मदत स्तीति habfk, मदतः स्तीति r—स्तीति वज्रम् A, पर्जन्य स्तीत्यु° B—The end of the *varga* is here marked by ५ in f only

6. RV. x. 27 (continued). RV. x. 28: Dialogue of Indra and Vasukra.

26. (that is) its first hemistich (does so . 17<sup>ab</sup>), while its second one (adores) Parjanya with Vāyu (17<sup>cd</sup>) 'Crying aloud' (*vi kṛośanāsaḥ : 18*) (praises) Agni, but the next (stanza) Sūrya (19).

धर्चोऽपरस् B, धर्चोत्तरस् Am<sup>1</sup>—नूर्यमेव तु Am<sup>1</sup>, नूर्यमर्धति B.

27. 'These two of mine' (*etau me : x. 27. 20*) and 'This which' (*ayam yah : 21*)—these two (stanzas) are (in) praise of Indra and the Bolt; and 'To every tree' (*vṛlṣe-vṛlṣe . 22*) (praises) the Bow of Indra. But (in) 'Of the Gods' (*devānām : 23*) the three

27<sup>ab</sup> follows the reading of hm<sup>1</sup>rbfk, the reading of r<sup>1</sup>r<sup>4</sup>r<sup>5</sup> m:

एता ऽनी लेताविति सूयेते वज्रमुत्तरा ।

विद्म<sup>1</sup> bfr, विद्म<sup>1</sup> k, (धनु)विद्मो<sup>1</sup> hd, विद्मो<sup>1</sup> r<sup>3</sup>, विद्मो<sup>1</sup> m<sup>1</sup>r<sup>1</sup>r<sup>4</sup>r<sup>5</sup>.

28. bestowers of cold, heat, and rain, Parjanya, Wind (*anila*), and Sun (*bhāskara*), and in the last verse (*padā : x. 27. 23<sup>d</sup>*) both Sun and Wind are praised together.

अन्त्ये hm<sup>1</sup>r, अन्त्यो bfk—सूयेते च पदे r, सूयते च पदे bfk, पदे ससूयते hm<sup>1</sup>r<sup>1</sup>r<sup>4</sup>r<sup>5</sup>.



29. In the (stanza) 'This is thy life' (*sā te jīvātuh*: 24) either Indra or Sūrya (is praised). But 'Every other' (*viśvo hy anyah*: x. 28) is a dialogue of the seer and of Śakra (Indra).

वा सूर्य एव वा  $hm^1rb$ , सूर्यश्च एव वा  $fk$ .—विश्वो ह्यन्यसु  $Am^1$ , विश्वो ह्रीत्यथ  $bfk$ , विश्वो ह्रीत्यथ  $r$ .—संवाद ऋषेः  $hm^1r$ , संवादश्रुपे  $f$ , संवादी श्रुपे  $k$ , संवादं श्रुपेः  $b$ .

30. The even (stanzas) are to be recognized as Śakra's, the other stanzas as Vasukra's<sup>a</sup>.

B The daughter-in-law of Indra<sup>b</sup>, seeing the gods had come, but Śakra had not come

$30^{ab}$  follows the reading of B; the reading of  $Am^1$  is:

युग्मा एव तु शक्रश्च अयुग्मा एव तु श्रुपिः । (°क्रश्चायु°  $hdm^1$ ).

श्रुपिन्द्रश्चा°  $m^1r$ , श्रुपिन्द्रश्चा°  $fk$ , सुपेन्द्रश्चा°  $b$  (इन्द्रश्च श्रुपाः).—°गतान्देवान्  $r$ , °गतान्देवा  $m^1$ , °गतां देवी  $b$ , °गता देवा  $fk$ .— $30^{cd}$ -32 are found in B and  $m^1$  only.—The end of the *varga* is here marked by § in  $bfk$ , not in  $m^1$ .

<sup>a</sup> Op. Sarvānukramaṇī: *indrasya yujaḥ, śiṣṭā ṛṣeḥ*; Āṛṣānukramaṇī x. 12: *indra yujām ṛcām ... śiṣṭānām vasukrah*. <sup>b</sup> Op. Āṛṣānukramaṇī x. 11: *indrasnuṣā vasukrasya patnī*; Sarvānukramaṇī: *indrasya snuṣā*.

### 7. Deities of RV. x. 30-33.

B 31. to the sacrifice, addressed (him) in the third person (*paro-kṣavat*)<sup>a</sup> (saying): 'My father-in-law has not come; should he come, he would eat grain and would drink Soma<sup>b</sup>.'

यज्ञं  $m^1b fk$ , यज्ञे  $r$ .

<sup>a</sup> Op. Sarvānukramaṇī: *indrasya snuṣā parokṣavad indram āha*. This is clearly based on  $30^o$  and  $31^a$ , both found in B only. <sup>b</sup> Op. RV. x. 28. 1: *mama .. śvaśuro nā jagāma: jākṣīyād dhānā uta somaṃ papīyāt*.

B 32. The Bolt-bearer on hearing this speech of hers, came that very moment, and standing on the northern altar (*uttarā vedi*), said aloud: 'He bellowing loud' (*sa roruvat*: x. 28. 2).

चणादेत्य  $m^1b$ , चणादेत्य  $k$ , चणादेत्य  $f$ , चणादेत्य  $r$ .—वेद्यामुत्तरस्याम्  $m^1r$ , वेद्या-मत्तरस्याम्  $f$ , वेद्यामुत्तरस्याम्  $b$ .

33. In the praise of Waters (beginning) 'Forth to the gods' (*pra devatra*: x. 30) the Middle Agni is praised by the name of

'Child of Waters' (*apām napāt*) with the third and the fourth (stanza)

तृतीयया hm<sup>1</sup>r, तृतीयया b, तृतीयया fk. — चतुर्थ्या hm<sup>1</sup>r<sup>b</sup>f, चतुर्थ्या k — स्तुतो hm<sup>1</sup>r<sup>3</sup>B, स्तुतिः r.

34. Now (the hymn) which (begins) 'Hither' (*ā* x. 31) is addressed to the All-gods; the one next to that, 'Forth' (*pra*. x 32), is addressed to Indra. One (stanza) 'Onward me' (*pra mā* : x 33. 1) is addressed to the All-gods, the following couplet 'Together me' (*sam mā* 2, 3) is addressed to Indra

एति hm<sup>1</sup>f, एती b, एदी k, प्रति r — वैश्वदेवं तु Am<sup>1</sup>, वैश्वदेवं तत् B — उत्तरम् Am<sup>1</sup>, उत्तरम् B — सं मेत्विद्धो hm<sup>1</sup>r<sup>b</sup>fk, तस्यास्त्विद्धो r<sup>1</sup>r<sup>1</sup>r<sup>2</sup> — दृषः m<sup>1</sup>r<sup>b</sup>fk, दृषः hr<sup>2</sup>.

35 The following two (stanzas) adore Kuruśravana Trāsadaśyava (x. 33. 4, 5)<sup>a</sup>. On the death of king Mitrātithi, the seer with the following

अर्चन्तः b, अर्चन्तः r<sup>2</sup>r<sup>1</sup>r<sup>1</sup>, अर्चन्त fk, अर्चन्ति Am<sup>1</sup> — परे द्वे hm<sup>2</sup>r<sup>b</sup>fk, पराः पद् r<sup>1</sup>r<sup>1</sup>r<sup>2</sup> — चासदस्यवम् hm<sup>1</sup>r, चासदस्यव bfk — तन्नपातम् hm<sup>1</sup>b, तन्नःपातम् fk, तं नपातम् r — The end of the *varga* is here marked by ॐ in bfk, not in hdm<sup>1</sup>.

<sup>a</sup> Cp Sarvānukramanī द्वे कुश्रवणस्य चासदस्यवस्य दागस्तुतिः ।

### B. The hymn of Dice : = 34. Deities of RV. x. 35-44.

36. four<sup>a</sup> (stanzas beginning) 'Of whom' (*yasya* : x. 33. 6-9) consoled his (Mitrātithi's) grandson Upamaśravas<sup>b</sup>. The hymn which (begins) 'The lively' (*prāvepāh* : x. 34) is called the praise of Dice.

मावेपा इति bfk, मावेपा मेति hdm<sup>1</sup>. The Sarvānukramanī has the former pratīka

<sup>a</sup> Another instance of *caturbhīh* = *catasrbhīh* <sup>b</sup> *Tan-napātam* from 35 Cp RV. x 33. 7. *upamaśravo napān mitrātither ū*. See also Sarvānukramanī *mṛte mitrātithau rājāsi* . *rsir upamaśravasam putram asya (kuruśravanasya) vyafakayat*

37. Here the twelfth (stanza) praises the Dice, the ninth, the first, and the seventh (x. 34. 1, 7, 9, 12).

A The thirteenth<sup>a</sup> praises tillage (13) and admonishes the gambler.

But the remaining (stanzas) blame the Dice<sup>b</sup>. Two (hymns

beginning) 'They are awake' (*abudhram* : x. 35, 36) are addressed to the All-gods.

अत्राचान् hdm<sup>1</sup>s, तत्राचान् bfr<sup>2</sup>r<sup>1</sup>s.—37<sup>a</sup> in Sāyana reads: अत्र द्वादशचाक्षीति.—  
नवम्याद्या च hm<sup>1</sup>r<sup>1</sup>s, ष्वाथ B.—चानुशासति hm<sup>1</sup>r, चानुशासति s.—137<sup>cd</sup> (त्रयीदशी  
&c.) is found in hdm<sup>1</sup>r<sup>1</sup>s only, not in bfr<sup>2</sup>r<sup>1</sup>s.—अचांसु शेपा निन्दन्ति hdm<sup>1</sup>, अचांसु  
शेपानिन्दन्ति r, अचांसु शे<sup>o</sup> r<sup>o</sup>, अचांसु शेपानिन्दत्य<sup>o</sup> f, अचांसुत शेचां निन्दत्य<sup>o</sup> b.

<sup>a</sup> The first four pādas of 37 are quoted by Śaṅguruśiṣya, while the fifth is expanded by him as follows: *śiṣṭābhīr navabhis tv aksāh kitavaś caiva nudyante*. Sāyana also quotes these lines in his introduction to RV. x. 34; cp. var. lect. in M. M., RV,<sup>2</sup> vol. iv, p. 11.

<sup>b</sup> The Sarvānukramaṇī gives no details as to the deities of RV. x. 34, simply remarking: *akṣaḥśiṣṭāṅṣā cūḥṣakitavanindā ca*.

B 88. Some consider the praise at the end (*para*), 'Of the great Agni' (*maho agneḥ* : x. 36. 12-14), to be addressed to Savitṛ; the teachers Śaunaka, Yāska, and Gālava (consider) the last (14) stanza (to be such)<sup>a</sup>.

This śloka is not found in A, but in B and m<sup>1</sup> only.

<sup>a</sup> There is no reference in the Sarvānukramaṇī to the last three stanzas of RV. x. 36; nor does the Nirukta mention them.

89. 'Obeisance' (*namaḥ* : x. 37) is addressed to Sūrya, 'In this' (*asmin* : x. 38) to Indra. But (the deities) who are praised in the sixth (stanza) of the hymn to Sūrya (x. 37. 6) are incidental; at the end of this (*atra*) hymn there is a couplet addressed to the All-gods (x. 37. 11, 12)<sup>a</sup>.

सौर्यमिन्द्रम् m<sup>1</sup>k<sub>1</sub>, सौर्यमिन्द्रम् bhd, सौर्यमन्द्रम् f.—पद्या तु याः सुताः m<sup>1</sup>r, पद्या तु या सुताः hd, पद्यां तु संसुता b, पद्यां तु संसुतः kr<sup>2</sup>r<sup>1</sup>s<sup>7</sup>, पद्यां तु संसुत f.—  
निपातिनीक्षाः hdr, निपातिनी ताः m<sup>1</sup>, निपातिनीक्षाः B.—सृक्तान्ते B, सूक्तान्त्यो Am<sup>1</sup>.—वैश्वदेवो B, वैश्वदेव्यो Am<sup>1</sup>. The form वैश्वदेव्य, though used in the Nirukta, is found in no other passage of the BD., while वैश्वदेव is extremely common. It may be due here to the end of the preceding word in A: सूक्तान्त्यो.

<sup>a</sup> There is no reference in the Sarvānukramaṇī to the deities of RV. x. 37. 6, 11, 12.

40. Now there are three hymns addressed to the Aśvins (beginning) 'Which' (*yaḥ* : x. 39-41), and there are (three) addressed to Indra (beginning) 'As the archer far' (*asteva su*

pra-: x. 42-44), but in a hemistich (11<sup>ab</sup>) of the last stanza of the Indra hymns (42-44)<sup>a</sup> Brhaspati<sup>b</sup> is praised.

चीणि ऐन्द्रा° r चीष्णैन्द्रा° hdbfk — °त्तमायासु सुतोऽर्धचे° r, °त्तमायासु सुतो  
र्धचे° k, °त्तमायासु सुतोऽर्धचे° fr<sup>5</sup> (या: r<sup>6</sup>). °त्तमायासु सतो र्धचे° b, °त्तमायासु अर्धचे° तु  
Am<sup>1</sup> (स्वर्ध° hdm<sup>1</sup>) — 40<sup>cd</sup> and 41 in m<sup>1</sup> come after 48 (at the end of the story of Ghosā) —  
The end of the varga is here marked by ८ in bfk, not in hdm<sup>1</sup>

<sup>a</sup> That is, in the last stanza of each of these three hymns, that stanza being a refrain

<sup>b</sup> The Sarvānukramanī does not mention Brhaspati in the refrain of RV. x. 42-44

### 9. Deities of RV. x. 45, 46. Story of Ghosā.

41. The two following (hymns), 'From heaven' (*divas pari*: x. 45, 46), are addressed to Agni, but with the last hemistich of the former (x. 45. 12<sup>cd</sup>) Heaven and Earth (12<sup>e</sup>) and the All-gods (12<sup>d</sup>) are praised in the respective verses (*pacchah*)<sup>a</sup>.

°त्तमेन तु B, °त्तमा तु या Am<sup>1</sup> — पञ्चो Bhm<sup>1</sup>r<sup>3</sup>, पया° r

<sup>a</sup> The Sarvānukramanī makes no mention of this hemistich.

¶ 42. <sup>a</sup>Ghosā, daughter of Kakṣivat, was disfigured by an evil disease. In the days of old she remained in her father's house for sixty years

यदि fm<sup>1</sup>, यदि° bkrr — 42-48 are not found in A, but in B and m<sup>1</sup> only.

<sup>a</sup> The following story (42-47) is quoted in the Nīṭamañjarī on RV. i. 117 ¶ — The author here goes back to the Aśvin hymns (39-41) mentioned in 40

B 43. She fell into great grief (thinking), 'Without son or husband I have reached old age in vain; I (will) therefore resort to the Lords of Light (*subhaspati*)

महती चिन्ता fm<sup>1</sup>ba, महती चिन्ता r, महो चिन्ता k — प्रपद्ये हं m<sup>1</sup>rn(g), प्रपद्ये ह  
b, प्रपद्ये हं k, प्रपद्याहं n.

B 44. Since my father, by propitiating them, obtained youth, long life, health, power, poison for slaying all beings,

यथैतो m<sup>1</sup>rn(g), यथैतो k, यथानो b, तथैतो n — मामकदात m<sup>1</sup>bfkrrn(g),  
मामकी तात n — आराध्यावाप r, आराध्यावाय b, आराधावप k, आराधैवय m<sup>1</sup>,  
आराधैवाप्त n, आराध्य प्राप n(g) — °मृतहन्ने fkr, °मृतहते m<sup>1</sup>br<sup>3</sup>. — विपम् m<sup>1</sup>fkrr,  
धिपम् r<sup>3</sup>, धिपम् b — 44<sup>cd</sup> (आयुरा° &c.) omitted in n

B 45. I, his daughter, (would obtain) beauty and good fortune, if to me also were revealed formulas in which the Aśvins shall be praised<sup>a</sup> by me.'

रूपवन्तां च rn, रूपवन्तां च b, रूपता चिव f, रूपता चिव m<sup>1</sup>k.—प्रादुः MSS. and r, सिद्धाः n.—ये स्तोष्येते bfkbn, यौ स्तोष्येते m<sup>1</sup>, येः स्तोष्येते r.—मयाश्विनी bfrn(g), मयाश्विनी kn.—The end of the *varga* is here marked by Q in bfk, not in m<sup>1</sup>.

<sup>a</sup> Owing to the dropping of *visarga* before *st* in the MSS. the reading is ambiguous, *yaś stosyete* or *yaś stosyete*; but the future being more appropriate than the present and the verb *stū* being constantly used with reference to deities, but never *tuś*, I feel no doubt that *stosyete* is the form intended (cp. 46: *stūtau . . aśvinau . . prītau*).

### 10. Story of Ghōṣā (concluded).

B 46, 47. As she reflected thus, she saw the two hymns 'Your encircling' (*yo vāṃ pari*: x. 39, 40). The two divine Aśvins being praised, were pleased. Entering her organ (*bhaga*) they made her ageless, free from disease, and beautiful (*subhaga*). They gave her a husband and the sage Suhastya as a son.

46. सूक्ते द्वे यौ वां परि m<sup>1</sup>n, सूक्तात् द्वे यौ वां परि fk, सूक्तानि त्रीणि घोषा r, सूक्तानि त्रीणि योधा b.—भगान्तरम् m<sup>1</sup>bfkbn(g), भगान्ते n.

47. विजरारीगां rn(g), विजरारीगा k, विजरारीगा bf, विजरारीगान् m<sup>1</sup>, विजरारीगा n.—सुभगां m<sup>1</sup>rn, शुभमाश्व f, शुभमाश्व b.—सुहृत्स्व्यं च सुतं rn, सुहृत्स्व्यं च सुतं f, सुहृत्स्व्यं स्वसुतं m<sup>1</sup>, सुहृत्स्व्यमुतं b.—सुभिम m<sup>1</sup>bfkbn, सुभेः n, मनीः r<sup>o</sup>n(g).

B 48. What the 'Nāsatyas' by means of their two winged steeds (*suparnābhyām*)<sup>a</sup> gave to Ghōṣā, daughter of Kakṣivat, is proclaimed by the (stanzas), 'Not of that' (*na tasya*: x. 40. 11) (and) 'Of her that grows old at home' (*amājuraḥ*: x. 39. 3).

ददतुस्तत् m<sup>1</sup>bfk, ददतुस्तौ r.—यज्ञासत्येति m<sup>1</sup>br, यं नासत्येति f, ये नासत्येति kr<sup>2</sup>.—कीर्यति m<sup>1</sup>bfk, कीर्तति r.—काचीवत्त्वि r, काचीवत्ता fk, कचीवत्ता m<sup>1</sup>b.—च तस्यामाचुरो नया f, ने तस्यामाचुरो नया m<sup>1</sup>, च तस्यां माचुरो नया kr<sup>2</sup>r<sup>6</sup>r<sup>7</sup>, च तस्यामाचुरो नया b, तथा ददतुरोवसा r: this reading must be a conjecture of Mitra's; for according to his note (p. 197, note <sup>5</sup>) his A MSS. (r<sup>1</sup>r<sup>2</sup>r<sup>4</sup>,<sup>6</sup>) do not contain the passage, and his three B MSS. (r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>) have the reading च तस्यां माचुरो नया. This is the only BD. passage in which I have found evidence of a reading m r which has no MS. authority.

<sup>a</sup> This is probably meant to express that the Aśvins granted Ghōṣā's prayer at once.

49. There was an Asurī, daughter of Prajāpati, Vikunthā by name. She, desiring a son like Indra, performed very severe austerities<sup>a</sup>.

सेकन्ती *hm<sup>1</sup>sk*, सेकन्ती *r* (इकन्ती *S*).—सुमहत्तपः *hm<sup>1</sup>rk*, सुमहत्तमः *f*, सुमहत्तपः *b*—The end of the *varga* is here marked by १० in *f* only. It would have been more natural after the preceding *śloka*s, but the beginning of a story need not coincide with the beginning of a *varga*. By this division the tenth and the eleventh *vargas* contain four *śloka*s each.

<sup>a</sup> Cp *Sarvānukramanī* *vikunthā nāmāsuriṅdratulyam putram icchantī mahat tapas tēpe*

### 11. Story of Indra Vaikuntha

50. She then obtained from Prajāpati her desires (in the form of) various boons. And Indra himself was born of her<sup>a</sup>, as he wished to slay the Dātyas and Dānavas.

कामोक्षिणे *f*, कामाक्षिणे *k*, कामाक्षिणे *m<sup>1</sup>*, कामां क्षिणे *hd*, कामा क्षिणे *b*, काम क्षिणे *r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>*—विधिधान् चरान् *m<sup>1</sup>bfk*, सुमहत्तपाः *A* (probably an erroneous repetition of the end of the preceding line)—तस्यां *hdm<sup>1</sup>rb*, तस्यान् *fk(S)*.

<sup>a</sup> Cp *Sarvānukramanī*. *tasyañ svayam evendrah putro jayhe*.

51. Once he was engaged in battle with the Dānavas. Of them he slew nine nineties<sup>a</sup> and seven groups of seven.

एकदा दानवीः *hdfk*, एकदानवीः *m<sup>1</sup>*, एक्य दानवीः *br<sup>1</sup>r<sup>4</sup>r<sup>6</sup>* the reading of *hdfk* is the more probable, because the one *दा* would easily drop out before the other (as in *m<sup>1</sup>*), and to write *एक्य* would be an obvious way of replacing the lacking syllable—समसञ्जितः *b*, समसञ्जते *sk*, समसञ्जत *r*, समसञ्जति *hdm<sup>1</sup>*—तेषां *hm<sup>1</sup>r*, तेषां *bfk*—सप्तकान् *B*, सप्तधा *Am<sup>1</sup>*.

<sup>a</sup> With *jayhāna tesām navatir nava*, cp *RV* I. 84 13<sup>o</sup> *jayhāna navatir nava*; the latter words recur in *Mahābhārata*, II. 24 19 (see *Hopkins, JAOS*, xxii, p. 389) Cp *DD* vi 51, 115.

52. Having shattered with the might of his arm their citadels of gold, silver, and iron, (and) having slain all (of them) in their respective spheres (*yathāsthānam*), as arrayed on earth and in the other (two worlds).

भित्वा r, भित्वा hdm<sup>1</sup>b, नित्वा fkr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>.—खवाङ्ग° hm<sup>1</sup>r, खवल° bfk.—हैम-  
रौपायसी: Bm<sup>1</sup>, हैमवत्यायसी: r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, हैमशब्दायसी hd.—हत्वा hdrfk, हित्वा b.—  
पृथिव्यादिव्यव° hdm<sup>1</sup>bfk, पृथिव्यादिप्यव° r. Mr. A. B. Keith suggests the very neat  
correction पृथिव्यां दिव्यव° (i. e. diviava°) owing to पृथिव्यां and दिवि in 53. I have,  
however, retained the reading given in the text, because no MS. has an anusvāra, because  
चवस्थित is used in an analogous passage (vi. 111, 112), and the distributive sense of चघा  
in चघाखानं is well explained by the आदि in पृथिव्यादि.—52<sup>cd</sup> is wanting in r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

53. On earth he exterminated both the Kālakeyas and the  
race of Puloma, the archers, and in heaven the notorious (tān)  
offspring of Prahlāda.

च्युत्तादयामास hdm<sup>1</sup>, च्युत्तादयत्सर्वान् b, च्युत्तादयत्सर्वान् r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, च्युदयन्  
सर्वान् fk.—प्रह्लाद° fkr, मद्गाद° m<sup>1</sup>b, प्रह्लाद° hd.—दिवि Am<sup>1</sup>, अपि r, अपि b; fk omit  
two syllables in the last pāda: प्रह्लादतनयि.—This śloka in B comes after 55, but it is  
evidently in the right place here. Owing to this transposition the end of the *varga* is  
marked by ११ in bfk after the next śloka (54); it is not marked at all in hdm<sup>1</sup>.

## 12. Story of Indra Vaikuṅṭha (continued).

54. Having obtained sovereignty among the Daityas (and)  
puffed up with pride by reason of his might, he began to harass  
the gods, being infatuated by the craft of the Asuras.

राज्यं प्राप्य hm<sup>1</sup>fk, राज्यं प्राप r, राष्यिष b.—This and the following śloka are  
omitted in r<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>6</sup>.

55. Now while they were being harassed by that same Asura  
of unlimited power, they fled for succour to Saptagu, most excellent  
of seers, in order that (the latter) should admonish him (Indra)<sup>a</sup>.

वाध्यमानास्तु hdm<sup>1</sup>, वाध्यानास्तु b, वध्यमानास्तु r, वधिमानास्तु f, वैधिमानास्तु k.—  
तेनापि bkr, ॥ सर्वं m<sup>1</sup>, ते सार्धम् hd.—तत्रबोधाय r, तत्रबोधाय b, तत्त्वबोधाय fk,  
तत्रवाधाय hdm<sup>1</sup>.

<sup>a</sup> Cp. *sa buddhṛpū caṅgṛmānam* in 57.

56. Now the seer called Saptagu was a dear friend of his, and  
(so) he praised him with the (hymn), 'We have grasped' (*jaḡḡbhma*:  
x. 47)<sup>a</sup>, as he took him by the hand.

स चैनम् hm<sup>1</sup>r, स एनम् bk, स एतम् f.

<sup>a</sup> Cp. *Sarvānukramapāi: jaḡḡbhma . . saptagar vaikuṅṭham indraṅ tuṣṭāva*.

57. Then he coming to (*buddhvā*) himself (and) rejoiced at the praise of Saptagu, praised himself with the three<sup>a</sup> (hymns) 'I was' (*aham bhuvam* : x. 48-50) ;

ततः स hm<sup>1</sup>rb, ततश्च fkr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>—युजा r, युवा fl, युष्वा hdm<sup>1</sup>, युता b—तुष्टावाहं hm<sup>1</sup>bf, तुष्टाय चाह r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, तुष्टाय वाहं ॥

<sup>a</sup> Cp Sarvānukramanī on RV x 47 *et saptagustatusamhr̥ṣṭa ātmānam uttarais tribhis tusṣāca*

58 proclaiming his deeds, which he performed in days of yore, and how he made king Vyamsa of Videha lord of Soma<sup>a</sup>—

यथाकरोत्स Am<sup>1</sup>, यथाकरोत्स br, यथाकरोत्स fkr—व्यसं hdm<sup>1</sup>fr, व्यसं r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, व्यसं k—सोमपति hm<sup>1</sup>r, सोमपतिरु r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, सो उपतिं b, सो उपति (भृष) fkr, सोमपति :<sup>5</sup>—  
The end of the *varya* is here marked by १२ in bfk, not in hdm<sup>1</sup>

<sup>a</sup> There seems to be no distinct reference to any such myth in these three hymns.

### 13. Story of Indra Vaikuntha (concluded). Story of Agni and his brothers: RV. x. 51-53.

59. by the curse of Vasistha he in former days had become king of Videha, and by the favour of Indra he sacrificed with sessions (*sattra*) on the Sarasvatī and others<sup>a</sup>—

वेदेहो hm<sup>1</sup>, वेदेह r<sup>5</sup>, वेदेहो bkr—ईजे च Am<sup>1</sup>, ईजे स bkr—सारस्वतादिभिः hm<sup>1</sup>rkr, सास्वतो दितिः b

<sup>a</sup> This stanza gives a parenthetical explanation about Vyamsa, the construction running on from 58 to 60. The curse of Vasistha, it appears, relegated Vyamsa to a remote Eastern region (Tirhut) beyond the pale of orthodox Br̥hmanism, but the favour of Indra afterwards enabled him to perform sacrifices on the Sarasvatī and so to become a 'lord of Soma,' like himself (*somapati*, being an epithet of Indra)

B 60. and (praising) his great power and his injury to foes, and his sovereignty among all men and his lordship in the worlds; but in the (stanza) 'Forth to your great' (*pra vo mahe* : x. 50. 1) his own imperishable might

शक्तिमत्तां r, शक्तिमत्ता b, शक्तिमत्ता m<sup>1</sup>fl—व्यपाक्रियाम् b, व्यपाक्रिया ॥ व्यपाक्रिया m<sup>1</sup>, व्यपाक्रियाम् r—नृयु सर्वयु Am<sup>1</sup>, विष्णुलोक्ये fkr, विष्णुलोके b—आत्मनो Am<sup>1</sup>, आत्मनो (वा<sup>०</sup>) B—वोषमचयम् hm<sup>1</sup>r<sup>2</sup>, वाषयचयम् f, वाषयचयम् b, वाषयचयम् r.



61. <sup>a</sup> When the brothers <sup>b</sup> Vaiśvānara, Agni Gr̥hapati and Yaviṣṭha, Pāvaka, and Agni Sahas̥suta <sup>c</sup> had been shattered by the Vasaṭ call,

भ्रातृवर्गौ b, भ्रातृवर्गो hdm<sup>1</sup>r<sup>3</sup>r<sup>2</sup>, भ्रातृवर्गो (cp. v. r. vii. 116: वर्गोः and वाचे) fk, भ्रातृवर्ग n, अग्नौ च rp, अग्नौ तु r<sup>6</sup>r<sup>7</sup> (भ्रातृवृ S).—सहःसुते b, स सुते p, सह सुते fk, सह सुतौ hdm<sup>1</sup>r<sup>3</sup>r<sup>2</sup>, सहस सुते r<sup>6</sup>, सहसः सुतौ r, स्थितैर्युते n.

<sup>a</sup> The following passage (61-81<sup>ab</sup>), as quoted by an old MS. (p) of Śaṅguruśiṣya (p. 184) on RV. x. 51, has been published by me in the JRAS., 1894, pp. 11-22. Parts of the story are also quoted by the Nītimasjari on RV. x. 51. 8. Cp. Sūyana's introduction to RV. x. 51 (with var. lect. in M. M., RV.<sup>2</sup> vol. iv, p. 16). <sup>b</sup> My expectation, expressed in the JRAS., p. 19, that when more MS. material had been collated, the correct reading of the text of the BD. would prove to be *bhrātṛṣṣu agnau*, is here confirmed. Only one letter (ṣ) of that reading is wanting in the MISS., and if we take into consideration the reading of the Sarvānukramaṇī (which borrows a whole pīḍa and three syllables without alteration: *vasaṭkāreṇa vṛkṣeṣu bhrātṛṣṣu*), not a single letter is wanting. <sup>c</sup> Judging by the story in TS. ii. 6. 6, one would expect the names of three brothers only; but here we have five: Vaiśvānara, Agni Gr̥hapati, Agni Yaviṣṭha, Agni Pāvaka, and Agni Sahas̥suta (shortened for the sake of metre to the compound form Sahas̥suta). The last four are mentioned together in the Sarvānukramaṇī on RV. viii. 102; *agnih̄ pāvakaḥ, sahas̥s̄ sutayor vāgnyor gr̄hapati-yaviṣṭhakayor vṛḡgnyatarah̄*; according to Śaṅguruśiṣya, Agni Gr̥hapati and Agni Yaviṣṭha are *sahonāmnah̄ putrau*.

62. Agni Saucika departed from the gods, so a Vedic text (relates). He on departing entered the seasons, the waters <sup>a</sup>, (and) the trees.

अपचक्राम Bn, अभिचक्राम Am<sup>1</sup>.—देवैः B, सीचीको Am<sup>1</sup>.—सीचीकोऽन्निर् BS, मयादन्निर् Am<sup>1</sup>p.

<sup>a</sup> Cp. Sarvānukramaṇī: *sauciko 'gnir apah̄ pravīṣya*.

63. Then the Asuras appeared, when Agni the oblation-bearer had vanished. The gods, having slain the Asuras in fight, looked about in quest of Agni.

श्री MSS., ऽस्मिन् n.—वेचन्त br, वेचन्त hdm<sup>1</sup>, वेचत f, वेपन्त p.—देवा हत्वा-सुरान् hdm<sup>1</sup>, हत्वा सर्वान्सुरान् b.—युधि hrm<sup>1</sup>p, मृधे fbn.—The end of the *varga* is here marked by १३ in hm<sup>1</sup>, after the preceding line in b, not at all in dfk.

#### 14. Story of Agni's flight (continued).

64. Now Yama and Varuṇa <sup>a</sup> espied him from afar. Both of them, taking him with them, went to the gods.

वरुणश्चान्वपश्यताम् hm<sup>1</sup>rf वरुणश्चैव पश्यताम् n (यमे भिवा)वरुणी चान्वपश्य  
ताम् b—उमविन Am<sup>1</sup>p उमी चैव bn

\* On Varuna's powers of vision cp above III 134

65 On seeing him the gods said 'O Agni, bear our oblations, and accept boons<sup>a</sup> from us, do thou O brilliantly shining one, attend upon us,

B do thou thyself graciously make the paths trodden by the gods easy to traverse'

वृद्धा देवास्त्विन हद्रp वृद्धान्वेन m<sup>1</sup> देवाद्येनम् bn देवा चैव fk—वर Am<sup>1</sup> वरान्  
np वरा b वन् f (वह)क् k—चाक्षताम् hm<sup>1</sup>np चाक्षताम् b चाक्षान् fk मन्तय  
r—देवयानान् m<sup>1</sup> देवयानात् f \*जानात् k देवयाना bn—सुगान्वय fm<sup>1</sup>n सुगा  
न्वय b—The third line of 6<sub>3</sub> is found in bfk m<sup>1</sup>n but not in hdr

\* The reading *varun* seems preferable to *varam* because several boons are asked by Agni (73 74) and especially because the express on *sarcas eva varan dadu* is used in 76

66 Agni then answered them 'What all ye gods have said to me I will do, but let the five races enjoy my priesthood'<sup>a</sup>—

\*वाय तानपि हrbk \*य तदापिस्तान् p—विश्वे देवा m<sup>1</sup>rbfkन विश्वानरा<sup>o</sup> r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>,  
विश्वे हूत हद्र<sup>3</sup> विश्वे हूत p—यदूच माम् b यद्य मा fk यदाय माम् m<sup>1</sup> यदाय  
माम् r, \*य दातु मा r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, यदात्त माम् p यदात्तमात् हद्र<sup>3</sup> प्रयच्छन् n—जुयन्ता तु  
Am<sup>1</sup>p जुयन्ता च D—होच हdm<sup>1</sup>r<sup>2</sup>pB हीच r

\* Cp RV x 53 5 *pa'ca jana mama kotra a jasantam*

✓ 67 now the fire at the entrance of the shed (*śulamukhya*) that which m brought forward (*pranita*)<sup>a</sup>, the son of the Lord of the House<sup>b</sup>, the northern and the southern fire these are held by tradition (*smṛta*) to be the five races

शान्तामुख्य हdm<sup>1</sup>r<sup>2</sup>bp शाखामुख्य fk शाख्यमुख्य r—The end of the *terga* is here marked by 98 in bfk not in hdm<sup>1</sup>

\* That is the Āhavan ya fire

<sup>b</sup> That is the Garhapatya fire

### 15 The meaning of pañca janāh.

✓ 68 Men, Fathers, Gods, Gandharvas Serpents Demons<sup>a</sup>,  
B (or) Gandharvas Fathers, Gods Asuras, Yakṣas (and) Demons<sup>b</sup>

मनुष्याः पितरो hm<sup>1</sup>r, मनुष्याः पशवो bfl.—यचराचसाः m<sup>1</sup>bf, (असुरा) राचसा-  
स्तथा p.—68<sup>cd</sup> is found in m<sup>1</sup>bfl, but not in hd, nor is it mentioned in r.

<sup>a</sup> The last two are probably meant to form one group so as to make five altogether.

<sup>b</sup> This alternative list represents the opinion of 'some' quoted in Nirukta in. 8 (on RV. x. 53. 4) except that the Yaksas are there omitted: *gandharvāḥ pitaro devā asurā rākṣasījity eke*. (Op JRAS., 1894, p. 20.) Here also the last two, Yaksas and Rākṣasas, are meant to form one group. The two lists in 68<sup>ab</sup> and 68<sup>cd</sup> have four classes in common: *pitarāḥ, devāḥ, gandharvāḥ, rākṣasāḥ*; but for *manuṣyāḥ* and *uraḡḥ* in the first we have *yakṣāḥ* and *asurāḥ* in the second.

69. Yaska<sup>a</sup> and Aupamanyava state these to be the five races. Śākatāyana thinks they are the (four) castes with the Niṣādas as a fifth.

यास्त्रोपमन्यवावेतान् hdr, यास्त्रोयमन्यवावेतान् r<sup>1</sup>r<sup>1</sup>m<sup>1</sup>, यास्त्रोयमनचैवेतान् k,  
यास्त्रोपमनचैवेतान् p, यास्त्रोयमत् चैवेतान् b.

<sup>a</sup> In Nirukta iii. 8, Yaska does not give his own opinion, but states the view of some (above, 68, note<sup>b</sup>) which is practically the same as that of 68<sup>cd</sup>; while what he states to be Aupamanyava's opinion is that attributed to Śākatāyana in 69<sup>cd</sup>. The opinion of the AB. iii. 31. 5 is nearly identical with that given in 68<sup>cd</sup> (the *rākṣasāḥ* being omitted): *devāḥ, manuṣyāḥ, gandharvōpsarasāḥ, sarpāḥ, pitarāḥ*; see Roth, Erläuterungen, p. 28.

70. Śākapūṇi, however, thinks they are the (four) priests (*ṛtvij*) and the institutor of the sacrifice (*yajamāna*).

B Those (priests) they call 'Hotṛ,' 'Adhvaryu,' 'Udgātṛ,' and 'Brahman.'

यजमानं च b, यजमानस्य hdm<sup>1</sup>rflkp.—ॐध्वर्युस्तथोद्गा० m<sup>1</sup>, ॐध्वर्युस्य उद्गा० fkr<sup>2</sup>, ॐध्वर्युरथो० b.—ब्रह्मा चेति m<sup>1</sup>, ब्रह्मणे तान् b, ब्राह्मणे तान् fkr<sup>2</sup>.—वदन्ति तान् m<sup>1</sup>, वदति तान् b, वदति तान् fkr<sup>2</sup>.—70<sup>cd</sup>-72 are found in bflkr<sup>2</sup>m<sup>1</sup>, but not in A.

B 71, 72. Eye, ear, mind, speech, and breath, say the theosophists (*ātmavādīn*). They are stated to be Gandharvas and Apsarasas, Gods, Men, Fathers, and Serpents in the sacred text of the Aitareya<sup>a</sup> Brāhmaṇa<sup>b</sup>—

'and (continued Agni) whatever other terrestrial creatures (*pṛthivījātāḥ*) and other divine beings (*devāḥ*) there are that receive worship (*yajñīyāḥ*).

72. ब्राह्मणे चैव b, ब्राह्मणाश्चैव m<sup>1</sup>fkr<sup>2</sup>.—य यज्ञियाः b, य यज्ञियो fkr<sup>2</sup>, ययज्ञियाः m<sup>1</sup> (cp यज्ञियासः in RV x. 53. 4) —The end of the *varga* is here marked by १५ in bfm<sup>1</sup>, not in k.

\* See above, 69, note <sup>a</sup>    <sup>b</sup> 67-72<sup>ab</sup> is a parenthetical explanation of *pañca janāḥ*

### 16. Story of Agni's flight (continued).

73. And let me have long life, and various oblations, and let my elder brothers enjoy safety at every sacrifice <sup>a</sup>,

अध्वरेऽध्वरे b m<sup>1</sup>r, अध्वरे चरे b, अध्वरे (only) f, एवमध्वरे k, r<sup>2</sup>

<sup>a</sup> This and the following śloka are based on RV x. 51. 8

74. and let the preliminary (*prayāja*) and the final oblations (*anuyāja*), the ghee, and the victim in the Soma (sacrifice) have me as their divinity, and let the sacrifice (in general) have me as its deity.<sup>1</sup>

च यः पशुः b d m<sup>1</sup>r<sup>2</sup> b f k r<sup>2</sup>, पयः पशुः r, (सोम) वयः पशुन् p — महिवत्यानि m<sup>1</sup>n, महिवत्या नु b d r<sup>2</sup>, मे देवत्यानि f k r<sup>2</sup>, महिवत्यानि b p r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>—देवतोऽशु च m<sup>1</sup>k r p, देवतोऽशु च f, देवतोऽशु च b, देवतोऽशु हि n, देवतशुचः b d r<sup>2</sup>.

75 This was accorded (*pratyārdhi*) with (the words) 'Thine, O Agni, the sacrifice' (*tavāgne yajñāḥ* : x. 51. 9<sup>c</sup>); and he (became) *Sviṣṭakṛt* (offering right sacrifice), to whom the three thousand, three hundred and nine

इत्येतत्प्रत्यार्धिं r<sup>2</sup>, इत्येतत्प्रत्यार्धिं b d r b f k, एव प्रत्युचुः n.—यस्य A m<sup>1</sup>r<sup>6</sup>, तस्य b f k r<sup>2</sup>.—75<sup>ab</sup> = found in b d r<sup>2</sup>f k r<sup>2</sup>r<sup>2</sup>n, but is wanting in r<sup>2</sup>r<sup>4</sup>r<sup>6</sup>m<sup>1</sup>p

76 and thirty gods<sup>a</sup> gave all (these) boons Then Agni, well-disposed, pleased, honoured by all the gods

चैव तु h m<sup>1</sup>r, चैव p, चैवास्य b f —सर्वानिव h m<sup>1</sup>r, सर्वानितान् b f p —देवैः पुरस्कृतः h m<sup>1</sup>r, देवैश्च संजुतः b f k n (°ख० f)

<sup>a</sup> Cp RV x. 52. 6; see my 'Vedic Mythology,' p. 19 (middle).

77. shaking off his limbs, the divine-souled oblation-bearer, pleased in company with his brothers, unweariedly performed the office of *Hotṛ* (*hotram*) at sacrifices.

विधूयाङ्गानि r, विधूयाङ्गानि b, विधूमाङ्गानि m<sup>1</sup>, विधूयान्गानि hd, विधूमानि f, विधूयमानि k.—हीचम् hdm<sup>1</sup>r<sup>3</sup>bk, हीचम् fr: हीच is the word used in RV. x. 51. 4.—दिव्यात्मा hdr, विश्वात्मा bfk.—The end of the *varga* is here marked by १६ in m<sup>1</sup>bfk, not in hd.

17. Story of Agni's flight (concluded). RV. x. 54–57.

78. His bone became<sup>a</sup> the Devadāru tree; his fat and flesh, bdellium; his sinew, fragrant Tejana grass; his semen, silver and gold;

सुगन्धितेजसं hd, सुगन्धे तेजसं b, सुगंधं तेजसं (°नत् kr<sup>2</sup>) fkr<sup>2</sup>.—स्नायु hdm<sup>1</sup>p, स्नायुः bfr, प्रायुः kr<sup>2</sup>, सुचु r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

<sup>a</sup> The earliest expression of the notion of parts of the body being united with or turned into something analogous in nature appears in one of the funeral hymns of the RV., x. 16. 3: *sūryaṃ caṣṣur gachatu vātam ātmā*, &c. Cp. BD. vi. 106, 151.

79. the hair of his body (*romāṇi*) became Kāśa grass; the hair of his head (*keśāḥ*), Kuśa grass; and his nails, tortoises; and his entrails also (became) the Avakā<sup>a</sup> plant; his marrow, sand and gravel;

केशास्तु hd, केशास्य bfr. —नखानि च hm<sup>1</sup>r<sup>3</sup>bfk, मखास्तथा p. —अन्त्राणि hdr, अंचानि fk, अंचाणि b. —चिवाप्यवका bfkp, शिवलास्त्विव hdm<sup>1</sup>r. —°तक्षकैराः hdm<sup>1</sup>bfkr<sup>2</sup>p, °तक्षकैराः r<sup>3</sup>, °तक्षकैराः r.

<sup>a</sup> Between the two readings *caivāpy avakā* (B) and *śaivalās tv eva* (A), I have decided in favour of the former, as *avakā* is the older word (which occurs in the RV.), for which the later word *śaivala* (identical in meaning) would have been substituted as more familiar, the substitution being probably assisted by the similar beginning (*caiva*<sup>o</sup>) of the original reading.

80. his blood and bile (became) various minerals, such as red chalk. Thus Agni and the Gods with the three hymns (beginning) 'Great'<sup>a</sup> (*mahat*: x. 51–53)

विविधा hdm<sup>1</sup>, विविध<sup>o</sup> fk, विविधं br.

<sup>a</sup> Cp. Sarvānukramāṇi: *agnih . . . devaiḥ samanadad uttarais tribhīh*.

81. conversed. Now the two following (hymns) 'That of thee' (*tām su te*: x. 54, 55)<sup>n</sup> after this are addressed to Indra.

B In the (stanza) 'Who lonely runs' (*vidhum dadranam* x 55 5) Sun and Moon are praised

ऐन्द्रे सुते hm<sup>1</sup>r ऐन्द्रसूते fkr ऐ सुते b—तु ता सु ते bkr नु वा सु ते f सुता सु ते b सुता सुते d—81<sup>cd</sup> and 82<sup>cd</sup> are not found in A but in B and m<sup>1</sup> only

\* On the *pratīka tam su te* see my note in the JRAS 1894 p 15 showing the constant confusion in the MSS between *suta* and *stata* (cp also the various readings of *sahasute* above 61)

B 82 The praise here also appears as of Breath and of Soul<sup>a</sup>

The two (hymns) 'This' (*idam* x 56 57) are addressed to the All gods In the second (57)<sup>b</sup> there is a triplet (3-5) to Mind (*manas*)

वैश्वदेवे च hm<sup>1</sup>r \*देवस्या b \*देवस्या fk—द्वितीयेऽर्चमण्युच hkr<sup>3</sup> द्वितीयेऽर्चमण्यो वृच f द्वितीयर्चयो वृच m<sup>1</sup> द्वितीये गिरिसा सुति fkr<sup>2</sup> द्वितीये गिरिसा सुति b—The end of the *varga* is here marked by १८ (instead of १७) in bfk not at all in hd

\* RV x 55 5 is commented on in this sense also in Nirukta xiv 18 Cp DD vi. 134 136 <sup>b</sup> This pada (82<sup>d</sup>) in B is identical with 102<sup>d</sup> in A and B and may have been due to its occupying a similar position on the following page in the original of B In any case there is no mention of the *Aṅgirasas* in the text of RV x 57 Nor is there any trace of *Aryaman* in it On the other hand *manas* is invoked to return in x 57 3 5 I have accordingly made the emendation मणसस् (cp 85<sup>b</sup>) र्चमणस<sup>1</sup> probably due to मणसस् by the loss of one च becoming मणस् the lacking syllable then being supplied by र्च with the consequent change of न to य

### 18 Story of Subandhu RV x 57-80

83 The first (stanza) is addressed to Indra (x 57 1) the second to Agni (2), the last (6) has the Soma (mentioned) in it (*tal*) for its deity

B This (hymn) praises the Fathers<sup>a</sup> also (and) should be recited (in that sense) by priests (*artvija*)<sup>b</sup> The hymn<sup>c</sup> (beginning) 'Which' (*yat* x 58) coming next after that

प्रथमेन्द्री द्वितीयापेय hm<sup>1</sup>r bfk प्रथमा त्विन्द्रयेन्द्रापो r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>—तत्सोमदेवता hdm<sup>1</sup>r/fk चन्द्रोमदेवता b—83<sup>b</sup> in r<sup>1</sup>r<sup>4</sup>r<sup>6</sup> appears as आर्त्विज्यामपर तु यत् whch is practically identical with 83<sup>d</sup> This indicates that though 83<sup>cd</sup> does not occur in A (but in Bm<sup>1</sup> only) it was known to the copyists of some A MSS—आर्त्विज यत्तद् b आर्त्विज्य यद् f आर्त्विज्य च यद् kr<sup>2</sup> आर्त्विज वा यद् m<sup>1</sup>—उत्तरम् bm<sup>1</sup>kr<sup>2</sup>

\* The *pitara* are invoked in x 57 5 <sup>b</sup> Cp Sayana's introductory remark on RV x 57 *mahop ityāste py etad ityābā r jayyam* <sup>c</sup> *Suktam* belongs to 84

B 84. is connected with a story: hear it from me desirous of telling it. When he had lost consciousness from stupefaction, having been struck down by an enemy,

वक्रुकामस्य  $m^1$ , पक्रुकामस्य  $fk r^2$ , यक्रुकामस्य  $b$ .—संमोहान्नवृसंज्ञस्य  $fk r^2$ , सांमाहान्तष्टसंज्ञस्य  $b$ , संमोहाच्च विसंज्ञस्य  $m^1$ .—शत्रूणाभिहतस्य  $m^1$ , शत्रूणाभिहतस्य  $b$ , शत्रूणां दमिहतस्य  $fk r^2$ .—तु  $b f k r^2$ , च  $m^1$ .—This śloka is found in B and  $m^1$  only.

85. Subandhu's life is (here) recalled<sup>a</sup> (*jīvāvṛtti*) or (the hymn) is (in) praise of Mind (*manas*).

King Asamāti, of the race of Ikṣvāku<sup>b</sup>, the Rathaprosṭha<sup>c</sup>, cast off<sup>d</sup> (*vyudasya*) his domestic priests

जीवावृत्तिः  $hm^1 r$ , जीवाधृत्तिं  $b$ , जीवाधृत्तिं  $f$ , जीवाधृत्तिं  $k$ .—सुबन्धोर्वा  $hm^1 b$ , सुबन्धोर्वा  $fk$ , सबन्धोर्वा  $r$ .—यदि वा  $hm^1 r b$ , यद् वा  $f$ , पाद् वा  $k$ .—मनसः स्रवः  $m^1 r$ , मनस स्रवः  $h d b f k$  (\*व  $b f k$ ).—\*स्त्राको  $h d r b f k$ , \*स्त्राकुः  $r^1 r^4 r^6$ , \*स्त्राके  $m^1$  (cp. v. r. 96).—रथप्रोष्ठः  $br$ , रथप्रोष्ठाः  $f$ , रथप्रोष्ठाः  $kr^2$ , रथप्रोष्ठान्  $hr^3$ , \*ष्ठान्  $d$ .

<sup>a</sup> In order to keep 84 (B) separate from 85 I have had to change the construction; literally: 'The hymn x. 58 (in 84) is (meant to be) a recall of the life of Subandhu (85) who had lost consciousness, &c. (84).

<sup>b</sup> Ikṣvāku is mentioned in RV. x. 60. 4; cp. Sarvānukramaṇī: *akṣvāko rājāsamātiḥ*.

<sup>c</sup> Cp. RV. x. 60. 5: *asamātiṣu rathaprosṭheṣu*.

<sup>d</sup> This word belongs to 86; cp. Sarvānukramaṇī: *purohitāyis tyaktvā*.

86. Bandhu and the rest who in the Maṇḍala of the Atris (v. 24) are seers of Dvipadās (*dvaiṣpadāḥ*)<sup>a</sup>. The two crafty priests named Kirāta and Ākuli<sup>b</sup>

द्वैपदा धे  $hd$ , द्वैपदा ने  $b$ , द्वैपदान्धि  $m^1$ , द्वैपदान्धि  $f$ , द्वैपदान्धि  $k$ .—किराताकुली  $bkr$ , किराताकुलि  $f$ , किराती कुली  $h d m^1 r^3 g$ , कली  $r^1 r^4 r^6 r^6$ .

<sup>a</sup> Cp. Sarvānukramaṇī: *uktā ṛṣayo dvaiṣpade tv atrimaṇḍale*.

<sup>b</sup> On these two names cp. S'B. i. 1. 4<sup>14</sup> and the Śāyāyanaka in M. M., RV.<sup>2</sup> vol. iv, p. 167, and var. lect., pp. c-vii.

87. Asamāti made his domestic priests; for he considered them the best<sup>a</sup>. These two priests having become pigeons and having gone against the Gaupāyanas,

पुरोधत्त  $hm^1 r$ , पुरोवंती  $fk$ , पुरोवंतः  $b$ .—वरिष्ठी  $hm^1 r$ , वसिष्ठी  $fk$ .—गत्वा  $h d r$ , युक्ता  $fk$ , wanting in  $b$ .—गोपायनानभि  $h d m^1 r$ , गोपायनान्नहि  $b$ , गोपायनानिह  $fk$ .—None of the MSS. mark the end of the eighteenth *varga*.

<sup>a</sup> Cp. Sarvānukramaṇī: *māyāvinan śreṣṭhatamanu matvā purodadhe*; cp. Ṣaḍguruśiṣya, p. 153.

## 19. Story of Subandhu (continued).

88 fell upon Subandhu with their crafty power and their magical art (*yoga*) From the pain (caused) by their attack, he swooned and fell

मायावलाह ह०<sup>1</sup>r, मायाच योधाह b, मायात्वयात्वलाह f, मायात्वयात्वलघ ॥ —  
मुबन्धुम् ह०<sup>1</sup>rfk, वमुधम् b — \*मिषेततुः ह०rb, मिषेचतुः f, \*मिषेवतु k.

89. When they had plucked out (*ālucya*) his spirit (*asu*)<sup>a</sup>, they went to the king. Then, after Subandhu had fallen lifeless to the ground, the three brothers<sup>b</sup>,

स्त्रासुम् ह०<sup>1</sup>rb, स्त्रसम् f, स्त्रम् k. — आनुच्य म<sup>1</sup>r, आलोच्य ह०r<sup>2</sup>s, आनुच्य r<sup>2</sup>,  
आनुच्य b, अमिलुच्य fk — गतासी ह०<sup>1</sup>r, धातरि bn, omitted in fk.

<sup>a</sup> Cp Sarvānukramanī *subandhoḥ prānā ecikṣipataḥ* <sup>b</sup> 89<sup>ad</sup> and 90<sup>ab</sup> are quoted in the Nītamāḥjanī on RV v 60 12

90. the Gaupāyanas, all together muttered, as a spell for good luck, (the hymn) 'Not' (*mā* x. 57); for bringing back his soul (*mana-āvarāna*) they had recourse to (*abhi-yā*) the hymn 'Which' (*yat* x. 58)<sup>a</sup>.

जेयुः ह०<sup>1</sup>r, जयुः bfk. — मनश्चावर्तनं तस्य bfk (8), मनश्चावर्तनं तस्य r<sup>2</sup>, मनश्चावर्त-  
यन्तोऽस्य ह०<sup>1</sup>r — अयुः ह०<sup>1</sup>rb, अयः fk

<sup>a</sup> Cp Sarvānukramanī *mā . . svastyayanam jeyvā . yat . mana āvarānaṃ jeyuh*

A 91. And the following (triplet) which, (beginning) 'Let be prolonged' (*pra tāri* x. 59), they muttered with a view to remedies is the first triplet of the hymn (1-3): it is there meant to drive away (*apanodana*) Dissolution (*nirrti*)<sup>a</sup>.

मेयजार्थं ह०, मेयजार्थं म<sup>1</sup>r (cp RV x. 59 9 मेयजा) — त्व ह०<sup>1</sup>r<sup>2</sup>r<sup>2</sup>, त्व r, प्रेति bfk (the pratika of RV. x. 59, because 91<sup>ab</sup> is wanting in these MSS)

<sup>a</sup> Cp Sarvānukramanī *pra tāri . . nirrtiḥ apanodanārtham jeyuh*

92. Now the three verses 'Not at all' (*mo su*: x. 59. 4<sup>abc</sup>) are addressed to Soma, the last (4<sup>d</sup>) to Nirrti<sup>a</sup>: this whole stanza being addressed to Soma and Nirrti. The following two (stanzas: 5, 6) are (in) praise of Asuniti.



मो ध्विति तु hm<sup>1</sup>r, मो ध्वित्स्वाः bf, मो ध्वित्स्वाः k.—नेर्द्धती r, निर्द्धती hdr<sup>3</sup> bfr<sup>2</sup>.—नीतिः क्षुतिः परे h, नीतिक्षुतिः परे d, नीति क्षुतिः परा r, नीतिरतः परे bf, नीतिरतः परे k.

<sup>a</sup> The statement of the Sarvānukramanī is: the first four stanzas they muttered for the purpose of driving away Nirṛti, in the fourth they praised Soma also.

93. Now in (this) couplet Yāska <sup>a</sup> thinks the last verse (59. 6<sup>d</sup>) is addressed to Anumati.

The end of the *varga* is here marked by १९ in bfk (not at all in hdm<sup>1</sup>) thus giving five and a half ślokas to this *varga* (if 91<sup>ab</sup> is included) and leaving five and a half for the next.

<sup>a</sup> Yāska comments on the preceding stanza (x. 59. 5) in Nirukta x. 39, but says nothing about x. 59. 6<sup>d</sup>.

#### 20. Detailed account of RV. x. 59, 60.

Earth, Heaven, Soma and Pūṣan, Air, Pathyā and Svasti

94. are traditionally held (to be the deities) in the stanza 'Again to us' (*punar naḥ*: x. 59. 7) for the alleviation (*śānti*) of Subandhu. The triplet 'Blessing' (*śam*: x. 58. 8-10) is to the Two Worlds (*rodasi*), while in the stanza 'Together' (*śam*: x. 59. 10) the (first) hemistich is addressed to Indra.

सोमश्च bkr, मश्च f, सोमसु hdm<sup>1</sup>.—श्चि तु सृताः hdr<sup>3</sup>m<sup>1</sup>, इति तु सृता r, रिचः संसृताः b, च्च संसृताः f, च्च संसृतः k.

95. Now they praised the Two Worlds for the destruction of infirmity (*rapas*): 'infirmity' is stated to be a designation of sin or (bodily) trouble <sup>a</sup>.

वे hdm<sup>1</sup>r, ते bfk.—खय hdr, चैव m<sup>1</sup>, खिद् b, (तुष्टुवि)त्खिद् f, त्खिद् k.

<sup>a</sup> Cp. Nirukta iv. 21: *rapo rāpam iti pāpanāmanī bhavataḥ*.

96. Then with the four stanzas <sup>a</sup> 'Hither' (*ā*: x. 60. 1-4) they praised the scion of Ikṣvāku, and after praising him they uttered prayers for him with the stanza 'O Indra, dominion' (*indra kṣatrā*: x. 60. 5).

ऐत्साकुम् hdr ऐत्साकुम् f, ऐत्साकु k, ऐत्साकम् bm<sup>1</sup> cp the various readings above, vii 85 and v 14

\* Here we have *rybhis catarybhis* but in vi 41 *rybhis catarbhish*

97. And their mother<sup>a</sup> praised the king with (the stanza) 'Of Agastya' (*agastyasya* x 60 6) <sup>b</sup>The king, having been (thus) praised, went to the Gaupāyanas full of shame

अगस्त्यस्येति माता च hdr bfk अगस्त्यस्य स्वसा माता n — कुतः स bm<sup>1</sup>rs मुतः स fk, कुतश्च hd — सत्रीडस् hdr, त्रीनुस् b, omitted in fk, सुप्रीतस् s (क्षुतीः समाति) सहृष्टः n

\* Cp. *Ār-Śnukramanī* x 24 *svasa agastyasya mata ssa* <sup>b</sup>The following passage (97<sup>ad</sup>-101) is quoted in Sayana on RV x 60 7 Parts of it (97-98<sup>ab</sup>, 99<sup>ad</sup>-100<sup>ab</sup>) are also quoted in the *Nihmājanī* on RV x 60 12

98 As among the Atris<sup>a</sup> they had also praised Agni with a dvipada hymn (*dvaipada*), Agni, on his part, said to them, 'Here within the sacrificial barrier' (*antahparidhi*)<sup>b</sup> is the spirit

सूक्तिनाय<sup>a</sup> bfk n सूक्तिनाय r सूक्तिनेषा Am<sup>1</sup> — द्वैपदेन यथात्रिपु hm<sup>1</sup>r fkn(h)s पदतुपु n पदतुपु n(m) द्वैपद यत्तद्विपु r<sup>1</sup>r<sup>2</sup>r<sup>3</sup> द्वैपद यत्तद्विपु b — अचिरव्यत्र<sup>a</sup> hdm<sup>1</sup>, अचिरित्यत्र<sup>a</sup> r, अयाचिरत्र<sup>a</sup> b f s अयाचिरपि k. — एतान् rs एतान् m<sup>1</sup>, वीनान् b वीनान् fk, देवान् hdr<sup>3</sup> — परिध्यमु<sup>a</sup> s पराव्यमु. Am<sup>1</sup>r<sup>2</sup>, परित्यमु b, परित्यमु<sup>a</sup> fkrn — The end of the *varga* is here marked by २० in bfk not in hdm<sup>1</sup>

<sup>a</sup> That is, in RV v 24 <sup>b</sup> Cp Sayana on RV x 60 and his quotation from the *Śaṭṣāyana* in *M M*, RV<sup>2</sup> vol 17, p. 175

## 21.— Story of Subandhu (concluded) Details of RV. x. 61-66

99 of Subandhu, that of this scion of Ikṣvaku also has been guarded by me desirous of the welfare (of both)' Having given (back) his spirit to Subandhu and saying 'Live,' the Purifier (*parāśa*),

सुवन्दोरस्य वैत्साकोर् r<sup>1</sup>r<sup>2</sup>r<sup>3</sup>br<sup>2</sup>, सुवन्दोरस्य वैत्साको fk, सुवन्दोरस्य वैत्साकोर् s, सुवन्दोरस्य वैत्साकोर् hdm<sup>1</sup>, सुवन्दोरस्य वैत्साको r — हितार्थिना hm<sup>1</sup>rs, हितेषिण b, हितेषिणा fk. — प्रदायामु<sup>a</sup> hm<sup>1</sup>r<sup>2</sup>r<sup>3</sup>s, व्यामु bk, व्यामु f व्यामु<sup>a</sup> r, व्यामु<sup>a</sup> n, व्यामु<sup>a</sup> n(hm) — धीवित्युक्ता hm<sup>1</sup>rs, धीव त्युक्ता fkn, धीवत्युक्ता b — च hm<sup>1</sup>r, तु bfk.

100. having been praised by the Gaupāyanas, went back pleased to heaven They, rejoicing, summoned the spirit

of Subandhu with (the stanza) 'He as ■ mother' (*ayam mātā* : x. 60. 7).

चिद्विं प्रति hm<sup>1</sup>r, चिद्विं पुनः bfn. — हृष्टास्ते hdm<sup>1</sup>r, श्रेयिण bfr<sup>2</sup>.

101. Pointing to the body of Subandhu prostrate on the ground, they sang the remainder of the hymn for the maintenance of his consciousness (*cetas*)<sup>a</sup>.

<sup>a</sup> According to the Sarvānukramāṇī, they summoned back his life with stanzas 7-11 : *parābhāṣe subandhor jīvitam ākroyan*.

102. And in the (stanza) 'This' (*ayam* : x. 60. 12) they individually (*prthak*) touched him with their hands when he had recovered his spirit<sup>a</sup>.

There are six (hymns) addressed to the All-gods (beginning) 'This' (*idam* : x. 61-66). In the second (62) there is praise of the Aṅgirasas.

लब्धासुं r, लब्धासुं fk, लब्धासुं hm<sup>1</sup>b (लब्धसंज्ञं S). — इत्यस्तां hm<sup>1</sup>r, इत्युभ्यां bfk. — स्पृशन् hdk, स्पृशत् b. — °ङ्गिरसां क्षुतिः hdb, गिरिसा क्षुतिः k, °ङ्गिरसा क्षुतिः f (cp. 82).

<sup>a</sup> Cp. Sarvānukramāṇī : *tam antyayā labdhasaṅgīṣam asprśan*.

103. (The seer) praises (them), proclaiming (their) birth, and activity, and friendship with Indra<sup>a</sup>. 'May he now prosper' (*pranīnam* : x. 62. 8-11)<sup>b</sup> and the rest are a praise of Manu, son of Savarṇā (*sāvarṇya*)<sup>c</sup>.

सख्यं चिद्विं सह कीर्तयन् hdr, दानं च सकां चिद्विं शाश्वतम् bm<sup>1</sup>, दानं च सखा चिद्विं शाश्वतं f. — सावर्ण्यस्य hm<sup>1</sup>fr (= RV. x. 62. 9), सावर्ण्यस्य bk. — 103<sup>ad</sup>-106 are omitted in r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>. — The end of the *varga* is here marked by २९ in bfk, not in hdm<sup>1</sup>.

<sup>a</sup> Cp. v. 164.

<sup>b</sup> Śāyana on RV. x. 62. 7 quotes a śloka from Śaunaka, and another in his introduction to x. 62. 8 : neither comes from the BD.

<sup>c</sup> The Sarvānukramāṇī has the metronymic form *sāvarnī*. RV. x. 62. 9 has *sāvarṇya* and 11 *sāvarnī*. Cp. BD. vii. 1.

## 22. Details of RV. x. 63-66. Deities of RV. x. 67-72.

104. And for the sake of long life for him the seer praises the gods : (so) he came upon 'Her that well guards' (*sutrāmānam* : x. 63. 10) (and) 'Her that is great' (*mahīm ū ṣu*)<sup>a</sup>. 'Of Dakṣa' (*dakṣasya* : x. 64. 5) is (in) praise of Aditi.

सौत्यभ्यादृषिः hm<sup>1</sup>r, सौत्यभ्यादृषिः bfk (सि° bk).—महीसु पु hm<sup>1</sup>bf, महीसु पु d, महिमू पु r, महिमूपि kr<sup>2</sup>

\* AV vii 6 2; VS xii 5, TS 1 5 11<sup>b</sup>; quoted in AB. 1 9 8, AŚS. iv. 3 (cp. Sāyana on RV. x. 63 10) It does not occur in the Kashmir collection of khilas

105. 'The goddess of Welfare, indeed' (*svastir id dhi*: x. 63 16) is (in praise) of Pathyā svasti<sup>a</sup>; 'Welfare to us' (*svastināh* 15) is (in) praise of the Maruts<sup>b</sup>; for it is stated in the texts of the Adhvaryus<sup>c</sup> (with regard to it) 'He repeats the stanza addressed to the Maruts'

पथ्यास्वस्ते b, पथ्यास्वस्ति m<sup>2</sup>fr, पथ्यास्वस्ति hd — आध्वर्यवेषु हि hdm<sup>1</sup>r, आध्वर्यवे ऽपि हि b, आध्वर्येय हि fr

\* Here Pathyā svasti is one goddess, otherwise Pathyā and Svasti are treated as two goddesses, as in Naughanṭuka v 5 <sup>b</sup> According to the Sarvānukramanī both 15 and 16 are addressed to Pathyā svasti, but the Maruts are mentioned in 15 and the authority of the Yajur-veda is here adduced to show that 15 was ritually applied as a Marut verse <sup>c</sup> This is evidently a passage from a Brāhmana of the Yajur-veda

106 So also in the (stanza) 'The Cow that' (*yā gauḥ*: x. 65 6) the Middle Vāc is praised; 'To Mitra' (*mītrāya*: 5) is addressed to Mitra-Varuna; 'Bhujyu from distress' (*bhujyum amhasaḥ*: 12) is addressed to the Aśvins<sup>a</sup>.

मध्यमा तु m<sup>2</sup>, मध्यमा तु hdrfk, मध्यमात् b.

\* None of these details about 65 are given in the Sarvānukramanī, where it is simply stated to be *vasādeva*.

A 107. He also praises Manu and the Middle Vāc in the couplet containing *svasti*<sup>a</sup> (x. 66. 14, 15).

Then the two (hymns) 'This' (*imām*: x. 67, 68) are addressed to Brhaspati; 'The auspicious' (*bhadrāḥ*: x. 69) is addressed to Agni; (then comes) an Āpri hymn (x. 70).

सौत्यापि च r, सौत्या hdm<sup>1</sup>.—वाचं च मध्यमाम् m<sup>2</sup>r, वाचमध्यमाम् hd.—This line is found in hdr, not in bfk. I assume from this that it is not in Mitra's MSS. either, though he has no note. The line occurs in m<sup>2</sup> also, not here, however, but between 103<sup>ab</sup> and 103<sup>cd</sup>.—अयेमां r, एमां hdm<sup>1</sup>bfk (one syllable short) —मद्रा hm<sup>1</sup>r, द्रा bfrk<sup>2</sup>—आप्रियः hdm<sup>1</sup>bf, आप्रियाः kr<sup>2</sup>. आश्रियः r, (अचापेयमय)श्रियः r<sup>1</sup>r<sup>1</sup>r<sup>2</sup>.

<sup>a</sup> *svasti dāya* appears to refer to x. 66. 14, 15, as the word *svasti* occurs in both these stanzas, *Vāc* is mentioned and *Manu* might be considered to be alluded to in the words *vasiṣṭhāḥ pitṛvad vācam akrata* (14). Otherwise the reference might be to x. 65. 14, 15 (the latter is identical with 66. 15), but neither *svasti* nor *Vāc* occurs in 65. 14, though *Manu*, on the other hand, does. Possibly both 65. 14, 15 and 66. 14, 15 are meant, as the second stanza is common to both.

B 108. In the first (hymn) addressed to *Bṛhaspati* (67) *Brahmaṇaspati* (appears) in a hemistich (7<sup>cd</sup>). In the hymn to the All-gods here (72) *Bṛhaspati* is also praised in a hemistich (2<sup>ab</sup>): (that is) in the one beginning 'Brahmaṇaspati' (72. 2<sup>ab</sup>) by changing (*vikārataḥ*) the characteristic term (*liṅga-vākya*)<sup>a</sup>.

These three lines are entirely omitted in *hḍr*; *m*<sup>1</sup> omits the second and third pāda; *fk* omit the second pāda. Thus *b* is the only MS. which has the lines complete. *ब्रह्मणस्पति* *b* (108<sup>b</sup>).—*लिङ्गवाक्यान्विकारमः* *b*, *लिङ्गवाक्यविकारते* *fk*, *लिङ्गं वाक्यं विकारते* *m*<sup>1</sup>.—The end of the *varga* is here marked by २२ in *bfk*.

<sup>a</sup> That is, in both hemistichs *Bṛhaspati* is praised under the substituted alternative name of *Brahmaṇaspati*. 67. 7<sup>cd</sup> as well as 72. 2<sup>ab</sup> begins with *brahmaṇaspatiḥ*.

### 23. Detailed account of RV. x. 71.

109. That knowledge which is immortal light and by union with which one attains to *Brahma*, *Bṛhaspati* praised next (*atha*)<sup>a</sup> with a hymn (71)<sup>b</sup>.

अमृतं *hḍm*<sup>1</sup>r, अजरं *bfk*.

<sup>a</sup> That is, after the one last mentioned, the *Āpṛi* hymn, in 107.

<sup>b</sup> This śloka

is quoted by *Ṣaḍguruśiṣya* on RV. x. 71 and by *Sāyaṇa* on x. 71. 12.

110. Now the employment of formulas for the sake of a livelihood is forbidden. There appears here for the most part correct knowledge of the essential meaning of the *Veda* (as the subject of the hymn).

जीवनार्थं *hḍm*<sup>1</sup>r, °नार्थं *bk*, जीवितार्थं *f*.—प्रायेणाव हि *hḍm*<sup>1</sup>r, °णान्तनु *b*, °णान्तनु *f*.

111. Some teachers say that there is here praise of those who are wise in speech with some (*ābhiḥ*) stanzas, but with others in this hymn the man who does not know the meaning (of the *Veda*) is blamed.

सव hm<sup>1</sup>r सव k सवम् bf—यथाभिर्निच्यते hdm<sup>1</sup>r तथा हि निन्दते b तथाहि निन्दते r<sup>2</sup> तथा हि निन्दिते fk—चमिं b चमिं fk लृमिं r अमिं hdm<sup>1</sup>—न्यामिर् hm<sup>1</sup>rfk (मूक्ते) नामिर् b

112 And how the wise found that (speech) when she was located among the seers<sup>a</sup>, and how they divided her at the sacrifice—all this m here told in the third (stanza x 71 3)

यथेताम् b/k ये धेताम् hm<sup>1</sup>r ये धेनाम् d—\*न्वविन्दन्त m<sup>1</sup>r \*न्वविन्दन्ते b/k \*न्वविन्देत् b च विन्देत् d—विद्वांसर्पिगता सतीम् bm<sup>1</sup> विद्वांसर्पिगता सतीम् r<sup>2</sup> विद्वांसर्पिगता सती f विद्वांसर्पिगता सतीम् hdr<sup>3</sup> विद्वांस अर्पिता शचीम् r—यथा च व्यन्नञ्ज् fk यथा च न्यमन् b तथा च ह्यमञ्ज् hdm<sup>1</sup>r—तदचोक्त m<sup>1</sup>r तदाचोक्त b/k तदयत्न हd

<sup>a</sup> Cp RV x 71 3 *tam anvarindann r̥s̥itu pravistam tam abh̥rya vy adadhuh puru a*

113 But in the tenth the wise man is lauded (x 71 10), while in the last stanza he (the seer) states the distribution (*vr̥nyoga*) of the (four) chief priests and of their rites at the sacrifice

दशम्या hm<sup>1</sup>r<sup>2</sup>f दशम्या bkr—सृचा hm<sup>1</sup>r सृचा b सृचा fr<sup>2</sup>r<sup>3</sup>—यज्ञे hm<sup>1</sup>r घेर् f यज्ञेर् b ययज्ञेर् b—The end of the *varga* is here marked by र३ in hm<sup>1</sup>b/k not in d

#### 24 Details of RV x. 72-84 *Khulas*

114 Now in the following (hymn x. 72) Dakṣa<sup>a</sup> is praised and also the eight sons of Aditi<sup>b</sup> Dhatr, Indra, Varuna, Mitra, Amśa, Surya Aryaman, Bhaga<sup>c</sup>

तु स्रूयते चोक्ताष्टी hdm<sup>2</sup> तु स्रूयते चोक्ता अष्टी r तु स्रूयते चास्रूक्ताष्टी r<sup>1</sup>r<sup>2</sup>r<sup>3</sup> तु स्रूक्ताष्टी b तु स्रूक्ताष्टी f—धेवादिने m<sup>1</sup>r धेवादिने fk धेवादिने b धेवादिस् h d धादितये r<sup>1</sup>r<sup>2</sup>r<sup>3</sup>—मिचोऽश्र मूर्योऽयमा hdm<sup>1</sup>r मिच मूर्योऽश्रायो रं b मिच मूर्योऽश्रायो रंमा f

<sup>a</sup> The corruption of the text is here probably due to a contract on by which the *hi* nearly always remove the hiatus between the pādas of a line. The verb *sruyate* indicates that a nominative singular follows. The conjecture *dakso* cannot be said to have palaeographical support but I could see no other possibility of emendation. Dakṣa is mentioned in the fourth stanza *ad ter dakso ajayata daksad v ad tih pari* and is invoked in the fifth *aditir hy ajantaṣa dakso ya dak ta tace*. The *Sarvanukraman* throws no light on the passage the hymn being simply described as *dakṣam*. <sup>b</sup> Cp stanza 8 *astau putraso ad ter ye jatah*

<sup>c</sup> Cp the enumeration of seven *Adityas* in iv 82 (where five of the above names occur) and the list of twelve (B) in v 147 (where seven of these names occur). On the names of *Adityas* cp my *Ved. & Mythology* § 119 p. 43

115. The two hymns (beginning) 'Thou hast been born' (*janī-  
ṣṭhāḥ*: x. 73, 74) are addressed to Indra; but in (the hymn) which  
here follows (beginning) 'Let well proclaim' (*pra su*: x. 75) the  
streams (*sravanīyaḥ*) which flow east, and west, and south

116. are praised together according to preëminence (*pradhā-  
nataḥ*) in seven groups of seven<sup>a</sup>. 'Hither you' (*ā vaḥ*: x. 76)  
is to the pressing stones; the two 'Of the sprinkling of the cloud'  
(*abhrapruṣaḥ*: x. 77, 78) are traditionally held to be addressed to  
the Maruts.

सप्तकेवर्चैः hm<sup>1</sup>r, सप्तकेवर्षि b, दशकेवर्षि fkr<sup>3</sup>(r<sup>2</sup>?): cp. v. r. vii. 61.—प्रधानतः  
hm<sup>1</sup>r, द्युभक्तयः f, द्विभक्तयः kr<sup>3</sup>(r<sup>2</sup>?), बुधक्तयः b.

<sup>a</sup> This was doubtless suggested by the words of RV. x. 75. 1: *pra sapta-sapta tredhū  
hi cakramuḥ*.

117. The two (beginning) 'I saw' (*apaśyam*: x. 79, 80) are  
addressed to Agni; the two 'Who these' (*ya imā*: x. 81, 82) are  
addressed to Viśvakarman; the two 'Who to thee' (*yas te*: 83, 84)  
are addressed to Manyu. But that which follows, 'In my vow'  
(*mama vrate*)<sup>a</sup>,

मान्वेि r, मान्वेिन् b, मान्वेिन् d, मान्वेि bfk.—सस व्रते hm<sup>1</sup>r, स व्रते bfk.

<sup>a</sup> This is the first of the two khilas which in the Kashmir collection come between  
RV. x. 84 and 85. It consists of 32 stanzas, chiefly in the anuṣṭubh metre, and begins  
with the line *mama vrate hrdayam te dadhāmi*. It is thus described in the accompanying  
Anukramaṇī: *mama: prājāpatyo hr̥dyo, vaitēvadevam tu, vīvāhārthāsīsi tv, ānuṣṭubham tu, &c.*  
Op. AV. vi. 94. 2; Pāraskara GS. i. 8. 8; ii. 2. 6; Śāṅkhāyana ŚS. ii. 4. 1.

118. consisting for the most part of benedictions, praises the  
All-gods. That which follows (beginning) 'Out' (*ut*)<sup>a</sup>, consisting  
of eight stanzas, is (the hymn of) Parākadāsa<sup>b</sup> (and) is addressed to  
Agni.

पराकदास आभिचे Am<sup>1</sup>, पराकदास आभिचेयं B.—The end of the *varga* is here marked  
by २४ in bfk, not in hdm<sup>1</sup>.

<sup>a</sup> This khila consists of eight anuṣṭubh stanzas and is addressed to Agni. It begins  
with the line: *ut tudāman, gr̥kapatē*; and is thus described in the Anukramaṇī: *ut:  
aṣṭau, Parāgadāsaḥ*.

<sup>b</sup> The hymn being designated by the name of the reputed author  
as in the case of the two khilas called Prajāvat and Jivaputra in v. 92. Op. RV<sup>1</sup>-  
dhāna iii. 21. 4: *parākadāsasya vidhīm*, and iii. 22. 2: *parākadāso dvesyārtham, &c.*<sup>60</sup>  
Meyer, op. cit., p. xxi, and Oldenberg, Prolegomena, p. 507.

## 25. The Sūryā hymn: RV. x. 85. Three forms of Uṣas.

119 The fourth stanza there is addressed to Mitra-Varuna<sup>a</sup>, while the last but one (x. 85. 7) is addressed to Indra and Agni<sup>b</sup>.

Sāvitrī and Sūryā<sup>c</sup> are one and the same wife of Vivasvat,

मैवावहृष्टृक् तवास्त्रि hdr, मैवावहृष्टृक् चतुर्थी hm<sup>1</sup>, मैवावहृष्टृक्चतुर्थी f — चतुर्थेन्द्राशुपोत्तमा r, चतुर्थेन्द्राशुपोत्तमा hd, पंचम्येन्द्राशुपोत्तमा m<sup>1</sup>, पंचम्येद्री ततः परा bfk

<sup>a</sup> It begins with the pāda *imām me mitrāvarunam* <sup>b</sup> It begins with the two pādas *anena brahmanōgye itam, ayam candro na dītah* This makes the correction of *andragy* to *andragny* certain <sup>c</sup> Cp *Sarvānukramanī sāvitrī sūryā* On the three forms of Sūryā see BD ii 8-10, cp M M, RV<sup>2</sup> vol. iv, p 27

120, who is praised as Vṛṣākapyāī and is called Uṣas. This Uṣas having divided herself into three, goes to the Lord of rays (*gopati = sūrya*).

एषा Am<sup>1</sup>, ह्येषा bfk: — विमञ्च त्रैति hm<sup>1</sup>r, विमञ्चापैति fk, विमहापैति b

121. Becoming Uṣas before sunrise, Sūryā when midday reigns, and becoming Vṛṣākapyāī at the end of days, she goes down.

उषा: r<sup>1</sup>r<sup>1</sup>fk, उषा hdm<sup>1</sup>rb — पुरोदयात् b (=BD u 9), पुरादया f, पुरोदये hm<sup>1</sup>r — मध्यदिने स्थिति hm<sup>1</sup>r (=BD u 9) मूला दिनादियु b, मूला दिनातिपु fk — मूला वृषा<sup>a</sup> hdm<sup>1</sup>r, सुता वृषा<sup>a</sup> bfk — शी च hm<sup>1</sup>r, शीति bfk — दिनस्त्रिष्ववगच्छति b, दिनास्त्रिष्वव गच्छति fr<sup>2</sup>, दिनास्त्रिष्व गच्छति k, दिनास्त्रिष्वनुकीर्तिनी hr, शीर्तनी dm<sup>1</sup>.

122. The first stanza here (x. 85. 1) addressed to Sūryā<sup>a</sup> is stated to be connected with Satya, Sūrya, Rta and Soma; but with the following three stanzas (2-4) Soma as a plant is spoken of.

सूर्यतं<sup>a</sup> hm<sup>1</sup>bfk, सूर्यतुं<sup>a</sup> r — सोर्यावाच hd, सोर्यावाच r, सूर्यावाच bm<sup>1</sup>, सूर्याधाच fk — दृगुच्यते bd, दृगुच्यते r, पिहोच्यते bfk — लृग्निश्च्यते hdm<sup>1</sup>r, स्वधार्थते b, स्वधोच्यते f — श्रीयधि: hd, श्रीयधि: r<sup>2</sup>, श्रीयध: r, श्रीयव: b, श्रीयव: fk. I have preferred the reading श्रीयधि: because of RV. x. 85. 3: सोमं मन्थति यपिवान् यत्सपिय-श्रीयधिम

<sup>a</sup> The *Sarvānukramanī* describes this hymn as *ātmodāratam*, and Sadgurusisya explains that the deity is Sūryā except where any other deity is specified.



123. But the stanza which comes next to these (5) clearly adores the moon (*candramas*), while with the eight (stanzas) 'The singer's' (*raibhī*: x. 85. 6-13) the evolutionary section (*bhāva-ṛttam*) for Sūryā<sup>a</sup> is expressed.

The end of the *varga* is here marked by २५ in bf, not in hm<sup>1</sup>k.

<sup>a</sup> The *pāda sūryāyai bhāvaṛttam tu* is identical with Ṛgvidhāna iii. 22. 3<sup>c</sup>, where it is stated that a father should recite *sūryāyai bhāvaṛttam* in order that his daughter may procure a suitable husband. This was, therefore, probably a regular designation of these eight stanzas in the Brāhmaṇa style (as *sūryāyai* here seems to be = *sūryāyāḥ*); cp. Meyer, Ṛgvidhāna, pp. xi and xxviii.

## 26. Account of the Sūryā hymn (continued).

124. The couplet 'When' (*yat*: x. 85. 14, 15) praises the Aśvins; the following (stanza) adores Sūrya (16); the seventeenth is addressed to the All-gods (17); the following one is addressed to Sun and Moon (18).

इच hdr, omitted in bfk.—सूर्यम् b, सूर्य - - म (वोतरार्चति) fk, सूर्य hdm<sup>1</sup>r.—सूर्याचान्द्रमसी b, सूर्याचन्द्रमसी hdm<sup>1</sup>rfk (this perhaps represents an original सूर्याचान्द्रमसी, with vṛddhi of the second member only).

125. Of the following (stanza: x. 85. 19) the first two verses are addressed to the Sun (19<sup>a</sup>), while the following two (19<sup>a</sup>) are to the Moon. Aurṇavābha<sup>a</sup>, however, thinks that in this couplet the Aśvins are praised.

प्रथमी hdm<sup>1</sup>r, तु पूर्वो b, तु पूर्वो f.—श्रीर्ष्वामो hdm<sup>1</sup>b, श्रीर्ष्वामो r.—125<sup>a</sup> (In addition to the preceding word परी and the following सूर्याचन्द्रमसी) is omitted in fk.

<sup>a</sup> Cp. Nirukta xii. 1, where, according to some, the Aśvins represent Sun and Moon.

126. For those two (Aśvins) are traditionally held to be Sun and Moon, and Prāṇa (outward breath) and Apāna (downward breath); and these two may be Day and Night, (or) these two (may be) the Two Worlds (*rodasi*)<sup>a</sup>.

अहोरात्रे hdm<sup>1</sup>r, अहोरात्री bfk<sup>2</sup>: cp. अहोरात्रावित्थिके, Nirukta xii. 1.

<sup>a</sup> The first, third, and fourth of these explanations are given in Nirukta xii. 1.

127. For these two permeate (*akṣuvāte*) the world with light and moisture; and they fare (*caratah*), each separately, to the south and the north<sup>a</sup>.

अक्षुवाते *hdm*<sup>1</sup> r, अ्युवाते *b*, अ्युवाते *f*.—लोकान् *hdm*<sup>1</sup>, लोकान् *r*, सर्वे *hfk*—पृथक् पृथक् करतो *b*, पृथक् पृथक् च वरतो *fk*, पृथक् पृथक् चिरतुर् *hdm*<sup>1</sup> r<sup>2</sup>, पृथक् पृथक् ते चरतु *r*.

<sup>a</sup> This is evidently a paraphrase of RV. x. 85. 18 *pāreṣparam carato māyayā . . etax*.

B 128. Sūrya moves (*sarati*) among beings, or he instigates (*virayati*) them well (*su*): apportioning (*samdadhat*) all their functions (*kāryāni*) he goes among them in order to instigate (*īryatvāya*) them well<sup>a</sup>.

सुवीरयति ताणि वा *m*<sup>1</sup>, सुवीरयतितानि *b*, सुवीरः पतितानि वा *fk* r<sup>2</sup>—सु ईर्यत्या याति *m*<sup>1</sup>, सु इरयत्या याति *b*, सु इयत्या याति *fk* r<sup>2</sup>—संद्धत् *m*<sup>1</sup>, संबद्धत् *b*, स दधत् *fk*, स धदत् *r*<sup>2</sup>—128, 129 are omitted in A, but are found in *b* *fk* r<sup>2</sup> *m*<sup>1</sup>.—The end of the *carṣa* is here marked by रई in *b* *fk*

<sup>a</sup> This sloka is evidently based on Nirukta xii. 12, where *sūrya* is derived from *sariti* or *svvati* or *svīryati* (*sūryaḥ sariter vā svvater vā svīryater vā*). The BD follows the first and the third etymology *sarati* = *sariti*, *su virayati* and *su īryatva* (condition of one who is to be well instigated) = *svīryati*. With Yāska's *svīryati* cp his etymology (in Nirukta I. 7) of *vīra* from *vīryati* (probably = *vīryati*).

### 27. Derivation of Candramas. Contents of RV. x. 85 20-30.

B 129. The Moon (*candramāh*) runs (*dramati*) beautifully (*cāru*) or observing (*cāyan*), or (*uta*) runs as one worthy to be observed (*cāyanīya*); (or) the prior (member of the compound comes) from (the verb) *cam*; or (*atha*) he (*candra*) fashions (*nir-mā*) the aggregate of beings (*sam-etāni*)<sup>a</sup>.

चाद् द्रमति *b*, चाद् द्रवति *fk* r<sup>2</sup>, चाद् द्र इति *m*<sup>1</sup> (चाद् द्रमति Nirukta xi. 5)—वा चायन् *m*<sup>1</sup> *b* *fk*, वा चायन् *r*<sup>2</sup>.—चायनीं द्रमति वा चायन्चायनीं द्रमुत्तु *b* (the *ha* from वा चायन् is here repeated), चाचनिद्रमुच्यते *m*<sup>1</sup>, चाचनिद्रमुच्यते *f*, चाचनिद्रमुच्यते *kr*<sup>2</sup>. I am doubtful whether I have succeeded in restoring 129<sup>b</sup> correctly—चमेः पूर्वे *m*<sup>1</sup> (चमेणां पूर्वे Nirukta xi. 5), चाम यच्च *b*, चमे चचे *k*, चमे यचे *fk* r<sup>2</sup>.—समेतानि *r*<sup>2</sup>, समेनाति *b* *fk*, समेनति *m*<sup>1</sup>.—निर्मिमीतेऽथ चन्द्रमाः *m*<sup>1</sup>, निर्मिमीते च चन्द्रमाः *b*, निर्मिमाति च चन्द्रमोः *fk*, निर्मिमीते च चन्द्रमोः *r*<sup>2</sup>.

<sup>a</sup> The above five etymologies of *candramas* are based on Nirukta xi. 5, where six derivations are given (1) *cāyan dramati*, (2) *cāru dramati*, (3) *cāru dramati*; (4) *cam*

(*dramati*): (5) *candro mātā*; (6) *cāndraṃ mānam asya*. The BD. adopts four of these (1, 2, 4, 5), adding *cāyaniyo dramati* which (if my emendation is correct) is only a modification of *cāyan dramati*. Thus Yūska's *ciraṃ dramati* (3) and *cāndraṃ mānam asya* (6) are omitted; the latter, however, is only a modification of *candro mātā* in a passive sense.

130. Now in the (stanza) 'Bright, with *Kimśuka* flowers' (*su-kimśukam*: x. 85. 20) (the seer) praises *Sūryā* mounting<sup>a</sup> (the car of) her husband, and in the next distich (21, 22) the *Gandharva Viśvāvasu*.

°रोहतीं h m<sup>1</sup>r b, °राहसी f, °राहसी k.—बिच h d m<sup>1</sup>r, चाच b f k.

<sup>a</sup> The fem. from the weak base, *ārohatim*, is here perhaps used on account of the metre (cp. c. r. vii. 13).

131. With the (stanza) 'Thornless' (*anṛkṣarāḥ*: x. 85. 23) (the seer) here praises the wedded couple (*dampatī*) who have started (*yātau*)<sup>a</sup>, but with the following five (24-28) the wife as she reaches the house (of her husband).

यी ती h d m<sup>1</sup>r, चासी b, चासी f k r<sup>2</sup>.

<sup>a</sup> I have preferred the reading *yātau* to *yas tau*, because the latter is almost meaningless and *yā*<sup>o</sup> might easily have become *yas* owing to the influence of the following °*tau stau*<sup>o</sup>; *yātau*, on the other hand, makes a very good sense (= 'having started for the husband's house'), as contrasted with the following *grhān prapadyamānām* ('reaching her husband's house'); cp. RV. x. 85. 23: *anṛkṣarā rjvabhṣantu pānthā yebhīḥ sakhāyo yanī no vareyam*.

132. And (in the next: x. 85. 29) they declare (that) the presentation by the bridegroom (*vara-dāna*) of (newly-married) wives (is expressed)<sup>a</sup>. Then (30) the woman's garment, when indifference prevails (*vibhava sati*)<sup>b</sup>,

वरदानं h d m<sup>1</sup>r, रादायं f, परदाय b.—तत स्त्रिया b, ततस्त्रिभिरु h d r, तत स्त्रि m<sup>1</sup>, तत स्त्रिदा f.—विरागस्य b m<sup>1</sup>d, वर्वरागस्य h, निरागस्य f k.—विमवे h d m<sup>1</sup>r f k, विमवे b.—Between the two pādas of 132, f k r (not Am<sup>1</sup>b) add the four pādas (thus giving five ślokas to the *varga*):

यद्वच्च इति वाससः ।

तद्युक्तया तथा सशर्मा निन्दते<sup>1</sup> पत्युरेव च । <sup>1</sup> f, निन्दिते r [निन्द्यते].

अगुत्तरा नृतीयस्य<sup>2</sup>

<sup>2</sup> r, तदीयस्य f.

—The end of the *varga* is here marked by २<sup>o</sup> in b f k, not in h d m<sup>1</sup>.

<sup>a</sup> Cp. the words of RV. x. 85. 29: *parā dehi sūlmulyaṃ brahmabhyāḥ*. See on this, AGS. i. 8. 12. <sup>b</sup> I am doubtful as to the emendation and interpretation of this line.

## 28 RV x 85 31-43

133 (that is) except at the time of intercourse, is forbidden to be taken hold of (*harana*) by the husband<sup>a</sup>

The stanza ' (The diseases) which ' (*ye* x 85 31) is destructive of consumption (*yaḥṣma*)<sup>b</sup>, in the couplet 'May not' (*mā* 32, 33) (the seer) praises the waylayers

हरण hṛr धारण m<sup>1</sup> दारण fḥ दारण b — प्रतिपिधति hdm<sup>1</sup>r प्रतिपिधति bfk —  
नाशिनी hdkṣ नाशिनी m<sup>1</sup>r नाशनी bf — दुधि मा hdm<sup>1</sup>r दुधेन bk इचने f

<sup>a</sup> In order to keep 132 and 133 separate in translation I have changed the construction the taking hold by the husband of the garment' &c — According to the Sarvanukramani 29 30 are applied to release from the guilt of touching the wife's garment  *dve vadhyvasahsamsparśāmanocanyau* (see Śaḍgurus ūya) According to the commentator Jagannaṭha they censure the touching of the wife's garment  *vadhyvasahsparśānanda*  
<sup>b</sup> Cp Sarvānukramani *para yakṣmanāśīni*

134 But (the stanza) 'Rough is this' (*trstam etat* x 85 34) states what sort of man deserves (to receive) the bridal dress<sup>a</sup> And various directions<sup>b</sup> are given to her relations

दृष्टमेतदिति hḍ ḍृष्टमेतदिति m<sup>1</sup> विष्टमेतदिति fḥ विष्टमेतदिति b अष्टमे चदिति (I)  
r — आशास्ते bfkṣ आशाशि Am<sup>1</sup> — क्षातिभिया° hm<sup>1</sup>r क्षातिभिया° b क्षानि  
भिया° f क्षानिभिया° kr<sup>2</sup>

<sup>a</sup> Cp the text of RV x 85 34  *suryam yo brahma vidyāt sa id vadhyuro arhata*  
<sup>b</sup> Cp the text of RV x. 8<sub>o</sub> 35  *aśanam vāsānam atha adhvokartanam*

135 by the woman, who is bound<sup>a</sup> And evolution<sup>b</sup> (*bhavarṛtti*) is here told, in the following (stanza x 85 35)  
B With the stanza 'I grasp thy' (*grbhnamī te* 36) as he then takes her hand, prayers for wealth

वदा hm<sup>1</sup>r वध fḥ वध b — ते ऋषा हस्त m<sup>1</sup> त रिवा यो हस्त bkr<sup>2</sup> (हस्त I) —  
गुरुन्नय धनाशिय m<sup>1</sup> गुरुन्नयाशिय b गृह धनमाशिय r<sup>2</sup> गृह धनयाशिय fḥ — 13<sub>o</sub><sup>a</sup>  
and 13<sub>o</sub><sup>b</sup> are found in bfkṣ<sup>a</sup> m<sup>1</sup> only

<sup>a</sup> I have changed the active to the passive construction in order to separate 135 from 134 in translation. <sup>b</sup> Cp the words of the text  *suryayaḥ pātya rupanī* &c.

B 136 are uttered (by the husband) In the following (stanza x 85 37) are also prayers for her with the object of union

With the following (stanzas, the seer) utters prayers for the two both separately and together ;

परया  $m^1$ , परयास्  $bfkr^2$ .—<sup>०</sup>शीवाशास्ते  $hdr$ , <sup>०</sup>शिवाशास्ते  $m^1$ , <sup>०</sup>शीराशास्ते  $b$ ,  
<sup>०</sup>शिवशास्ते  $f$ , <sup>०</sup>शिवःशास्ते  $kr^2$ .—ताभ्यां  $b$ , स्वाभ्यां  $f$ , तायां  $r^2$ , ताम्यः  $hdm^1r$ .—सहेव  
 च  $hdm^1r$ , सह क्वचित्  $bfkr^2$ .

B 137. in the triplet 'Having no evil' (*aghora* : x, 85, 44-46) for her (alone), in 'Together' (*sam* : 47) and 'Here' (*iha* : 42) respectively for both. 'Here for us' (*ā nah* : 43) is to Prajāpati; and 'Her here' (*imām* : 45) is addressed to Indra<sup>a</sup>; the last (47) is to Bṛhaspati<sup>b</sup>.

This śloka is found in  $bfkr^2m^1$  only. The MSS. have the first seven syllables of the second line in common, viz. आ नः प्रजापतेः प्रे, but  $m^1fkr^2$  complete it with the corresponding part of 138, viz. <sup>०</sup>मानाश्च यथारूपं विशेषतः (which makes the first pāda end in the middle of a word, and gives the second two syllables too many); b alone completes it differently, viz. (प्रे)मानेद्रावत्या वृहस्पतेः. The variations of the MSS. are: प्रेमानाश्च रूपं विशेषतः  $m^1$ , प्रेमानाश्च यथारूपं विशेषतः  $fk$  (<sup>०</sup>शिवः  $f$ ), प्रेमानाश्च यथारूपं विशेषतः  $r^2$ .—प्रेमा<sup>०</sup> I take to be the first syllable of the preceding प्रजापतेः repeated by a clerical error and afterwards combined with the pratika इमान्.—The end of the *varga* is here marked by २८ in b, not in f.

<sup>a</sup> The emendation *imām*, pratika of 45, and *atndrī* seem probable, as Indra is invoked in that stanza.

<sup>b</sup> I have made the best I could of the last pāda from the reading found in one (b) incorrect MS. alone. *Antyū bṛhaspatēh* can only be correct if the khila of one stanza beginning *āhravā* (which comes between RV. x. 85 and 86 and which forms the last stanza of the longer khila of six stanzas, printed in Aufrecht, p. 68a) was regarded by the author of the BD. as the last stanza of x. 85. Cp. Meyer, *Ṛgvidhāna*, p. xxii.

### 29. Remarks on the Sūryā hymn (concluded).

188. Now these wedding formulas are recited for men also, being connected with the priests (*ārtvijāh*)<sup>a</sup> and with the institutor of the rite (*yājamānāh*) according to their respective form (and) their peculiarity (*viśeṣa*).

निगद्यन्ते  $hdr$ , निसगद्यन्ते  $b$ .—नृणामपि  $hdr$ , नृणामिह  $b$ .—आर्त्विष्या  $hdm^1r$ , प्रार्त्विष्या  $b$ .—याजिमानाश्च  $b$ , यजमानाश्च  $m^1r$ , यजमानश्च  $hd$ .—This śloka is omitted in  $fk$  excepting the end, मानाश्च यथारूपं विशेषतः, which, in all the MSS. ( $m^1fkr^2$ ) but b, has been substituted for the corresponding part of 137; cp. critical note on 137, and observe that  $m^1$  (which has these syllables here also) as well as  $fk$  has the plural termination <sup>०</sup>*mānāh* there.

<sup>a</sup> I have corrected *ārtvijyā* of the MSS. to *ārtvijā*, as the former word could only be a neuter noun ('office of priest') while an adjective is necessary to correspond with

*vajamānāh* The adjective *ārtvija* occurs above, vii 83, where, it is to be noted, six out of eight MSS read *ārtvija*, cp critical note on vii 83

139. And in those stanzas here in which respectively (*pratyrcam*) deities are proclaimed, one should state the one mentioned (*tām*) to be the deity or should state that (the stanzas) are addressed to Nārāsamsa (*nārāsamsi*)<sup>a</sup>.

प्रतिकीर्त्यन्ते *hdm<sup>1</sup>r*, परिकीर्त्यन्ते *b*, कीर्त्यन्ते *kr<sup>2</sup>* — देवतायेह यामु याः *hdm<sup>1</sup>r*, देवता तेषु सा भवेत् *b*, देवता तेषु भाववृत् *f*, देवता तेषु भाववृत्ततः *kr<sup>2</sup>*. — वदेता *hdm<sup>1</sup>r, b*, वदेता *r<sup>2</sup>r<sup>3</sup>*, वेदा ता *f* — देवतां तामु *hdr*, देवतां भु *b*, देव - - तु *fk* — नाराशंसीद् *b*, नाराशी *fk*, नराशंसीद् *hdm<sup>1</sup>r*

<sup>a</sup> On Nārāsamsi stanzas cp above, iii 154, cp RV x. 85 ■ *valbhīgūṣid anudeyi nārāsamsi nyocani*

140. And they declare that these stanzas addressed to Uṣas<sup>a</sup> form as a whole (*sarrathā*) a (hymn) concerned with evolution (*bhāvarvita*)<sup>b</sup>; and in this hymn a verse (*pāda*) is also (thus) characterized with Sūryā<sup>c</sup>.

श्रीपसीः *b*, श्रीपसाः *f*, उपसाः *hdm<sup>1</sup>r*, उपसाः *d* — सर्वथा वीता *hdr*, सर्वथा वीया *m<sup>1</sup>*, सर्व एवेता *bf* — भाववृत्तं *bf*, \*वत्त *b*, \*वत्सं *d* — प्रथयति *hdm<sup>1</sup>r*, निगयति *bf* — पाद-  
द्विवाच *r*, पादाद्विवाच *hdm<sup>1</sup>*. — The whole of 140 is omitted in *k*, and 140<sup>d</sup> in *bf*

<sup>a</sup> Sūryā being a form of Uṣas; cp above, vii 119-121 on the three forms of Uṣas, also ii 79

<sup>b</sup> The eight stanzas x 85 6-13 have already been stated to have this character (*sūryayai bhāvarvitam*) <sup>c</sup> This seems to mean that both the hymn as a whole and in it in particular a single *pāda* have this character when Sūryā is mentioned in them The *pāda* meant is probably 35<sup>c</sup>: cp above, 125 note <sup>b</sup>.

141. 'Away, indeed' (*vi hi*: x. 86) is a hymn addressed to Vṛṣākapi, for that brown (*lapila*) bull (*vṛṣan*) is Indra<sup>a</sup> and Prajāpati: 'Indra is superior to all'<sup>b</sup>.

असी हि *hdm<sup>1</sup>bf*, असी तु *r* — युया *hdm<sup>1</sup>r*, युयः *bf* — 141<sup>ab</sup> is wanting in *k*

<sup>a</sup> Cp ii. 67, where Vṛṣākapi is also explained as *vṛṣā kapilā*, and is stated to be one of the seven names of Sūrya or the celestial form of Agni. Cp. Max Müller, RV.<sup>2</sup> vol. iv, p 27 (var lect on RV. x 86) <sup>b</sup> The refrain of RV. x. 86, which is also quoted above, ii 67.

142. (The hymn) beginning 'The demon slayer' (*valśohanam* x. 87) is addressed to Agni. The following one, 'The oblation'

(*haviḥ* : x. 88), praises the three Agnis, this (terrestrial) one, and the Middle one, and Vaiśvānara<sup>a</sup> who is that (celestial) one.

०दि चापेयं hdr, ०दि चापेये m<sup>1</sup>, ०दि चापेयं r<sup>1</sup>r<sup>1</sup>r<sup>2</sup>, ०दिरापेयं bfk.—वेद्यानरं च hdm<sup>1</sup>r, वेद्यानरश्च bfk.—The end of the *varga* is here marked by २९ in m<sup>1</sup>bf, by २८ in k, not at all in hd.

<sup>a</sup> Cp. above, i. 67, on Vaiśvānara as the celestial form of Agni.

### 30. Deities of RV. x. 89-93. Story of Purūrasa and Urvāśī.

143. And after (a hymn : x. 89) addressed to Indra<sup>a</sup> (comes) the Puruṣa hymn (x. 90). With the last (stanza : 16) of (the hymn) addressed to Puruṣa the circumstances (*artha*) are told in which the Sādhyas divided him for the purpose of sacrifice.

ऐन्द्रं hd, ऐन्द्र m<sup>1</sup>, इन्द्रं r, तथेन्द्रात् f, तथेन्द्रात् bkr<sup>2</sup>.—तथा has probably been inserted because the pāda had become a syllable short owing to the contraction *cānya*.—पुरुषसूक्तं hm<sup>1</sup>r, पीरुषं सूक्तं bfk<sup>2</sup> (पीरुषं S).—च अन्वयया r, चान्वयया hdbfk.—पीरुषस्य bfk, पुरुषस्य hm<sup>1</sup>r.—अमजन् r, अमजत् hdm<sup>1</sup>, अमजत् bfk.

<sup>a</sup> Or, according to A, 'There is (a hymn) addressed to Indra (x. 89) and (then) the Puruṣa hymn (x. 90).'

144. In the stanza addressed to Indra<sup>a</sup>, 'He who gives zeal when imbibed' (*ūpāntamanyuh* : x. 89. 5), Soma is clearly praised. Soma is praised either because he belongs to the same world or because he is (Indra's) companion.

ऐन्द्र्यां b, ऐत्यां f, ऐतां k, एतां r<sup>2</sup>, अस्यां hm<sup>1</sup>r.—सीमोऽच hm<sup>1</sup>r<sup>2</sup>bfkr<sup>2</sup>, सीमञ्च r.—144<sup>c</sup> = i. 19<sup>a</sup> ; i. 98<sup>o</sup> ; v. 172<sup>a</sup> (cp. Nirukta xi. 5).—144<sup>cd</sup> and 145<sup>ab</sup> are omitted in bfk, which have the following single line instead:

इन्द्रः प्राधान्यतो चाच क्षुतः सीमो निपातभाक् ।

<sup>a</sup> I have preferred the reading *aindryām* to *asyām*, as the former seems to be supported by the *Sarvānukramanī*, which makes the express statement: *pañcamy aindrāromī*.

145. Rathītara<sup>a</sup> has said that in this (stanza) Soma is incidental (*nipātabhūj*); for in (hymns) addressed to Indra there is here (such) incidental mention. In 'Together' (*sam* : x. 91) Agni is praised by Aruṇa.

रथीतरो hdr, राथीतरो m<sup>1</sup>.—ऐन्द्रेषु हि निपातोऽच Am<sup>1</sup>, ऐन्द्रो ह्येय निपा-  
तसु bkr.

<sup>a</sup> Cp v. 142, where Rāthītara (not Rathītara) is quoted as stating certain duties to be *ṛāthātāḥ*. The same authority is, therefore, perhaps meant here also, and the reading of m<sup>1</sup> may be the correct one.

146. 'Of your sacrifice' (*yajñasya vaḥ* : x. 92) are two addressed to the All-gods (92, 93); but in that which (comes) next, 'Forth these' (*prāite* : x. 94), Arbuda adores the Pressing-stone as if incarnate;

प्रेत इत्युत्तरं तु यत् hm<sup>1</sup>r, प्रेति चाव्यं चकुत्तरम् b, प्रेति याकूतकुत्तरम् f.—तथा-  
सुंदसु hm<sup>1</sup>r, तथार्सुंदिसु b, तत्रार्सुंदिसे f

B 147. and with the two stanzas 'Forth this to Duhsima' (*prā tad duhstīme* : x. 93. 14, 15) he (the seer) lauds the gift of kings<sup>a</sup>.

<sup>b</sup> Now in the days of yore the nymph Urvaśī dwelt with the royal seer Purūravas; and having made a compact (with him), she lived in wedlock with him.

147<sup>ab</sup> is found in B and m<sup>1</sup> only—अप्सरासूर्वशी पुरा hm<sup>1</sup>r, अप्सरा उर्वशी परा b, अप्सरा उर्वशी परा f.—The end of the *varṣa* is here marked by ३० in hbkr, and by २० in m<sup>1</sup>, not at all in d

<sup>a</sup> There is no reference to this *dānastuti* in the Sarvānukramasūtrī <sup>b</sup> The following passage (147<sup>cd</sup>-153) is quoted by M M., RV.<sup>2</sup> vol. 17, p. 31, cp Sadguruśiṣya's version, pp. 155-158, quoted by Śāyana in his introduction to RV. x. 95; Śāyana also quotes the SB version of the story. The present passage is translated in *Vedische Studien*, vol. 1, p. 256, by Geldner, who treats the whole story historically, pp. 243-284.

### 31. Story of Purūravas and Urvaśī (concluded).

148. And the Chastiser of Pāka (Indra), being jealous of his cohabitation with her and of Brahma's<sup>a</sup> (*paitāmaha*) and his (Purūravas') passion (for her) as if he (Purūravas) were Indra<sup>b</sup>,

संवासम् hm<sup>1</sup>r, संवादम् bkr<sup>1</sup>r<sup>1</sup>r<sup>1</sup>.—अमुयम् hm<sup>1</sup>r, अनिहम् b, अनिहम् fk.—  
इन्द्रवधायि तस्य तु hm<sup>1</sup>r, लिन्द्रवधायि r<sup>1</sup>r<sup>1</sup>r<sup>1</sup>r<sup>1</sup>, इन्द्रवधायितानि तु b, इन्द्रवधि-  
तानि तु fk

<sup>a</sup> Cp *Vedische Studien*, vol. 1, p. 256, note 2. <sup>b</sup> By usurping the rights of Indra.



149. said to the bolt at his side with a view to separating them: 'Destroy, O bolt, the alliance of these two, if you wish (to do) me a favour.'

स तयोस्तु वियोगार्थं  $m^1r$ , ०थं  $hd$ , स तयोस्तु विभागार्थं  $r^1r^4r^6$ , स तयोर्विप्रयोगार्थं  $bfk$ .—भिन्धि  $r$ , भिन्दि  $m^1$ , भिद्  $r^3$ , भिदि  $hd$ , भिष्व  $b$ , भिष्वि  $fk$ .—तयोरु  $hr^3b fk$ , (भिन्धि) नयोरु  $r$ .—वन्न  $hr$ , वन्न  $fk$ , यन्न  $b$ .

150. 'Very well,' said the bolt, and destroyed their alliance with its craft. Then bereft of her the king wandered about like one distracted.

भदित्  $b$ , भिदति  $hdm^1$ , भिदति  $r$ , भेदी  $fk$ .—समायया  $b$ , ज्वमायया  $fk$ , (०ति) मायया  $m^1r$ , omitted in  $hd$ .—०हीनस्तु  $hm^1r$ , ०होषः सः  $b$ , ०हीनं स  $fk$ .

151. As he wandered, he saw in a lake the beautiful (*abhirūpām*)<sup>a</sup> *Urvaśī*, as it seemed (*iva*), surrounded by five beautiful<sup>a</sup> maiden friends at her side.

अभिरूपामिवीर्वशीम्  $hdm^1r$ , अभिरूपामयोर्वशीम्  $bfk$  (अधि<sup>०</sup>  $f$ ).—अभिरूपामिः  $hdr$ , अभिरूपा  $b$ , चामिरूपामिर्  $f$ .—पञ्चमिः पार्श्वती वृताम्  $hm^1r$ , वृतां चतस्रमिस्ततः  $b$ , वृतां (वृत्तं  $f$ ) चतस्रमिस्ततः  $fk$ , ०मिः स्ततः  $r^2$ .

<sup>a</sup> In the light of the older form of the story in the *SB*, it seems probable that the original reading in both cases was *āti-rūpā*, 'in the form of a swan,' and this conjecture is supported by the use of the words *saras* and *iva*. Geldner has made this emendation, as he translates 'in Schwanengestalt.'

152. To her he said, 'Come back.' But she sorrowfully (*duḥkhāt*) answered the king, 'You cannot now obtain me here; in heaven you will obtain me again.'

तामाह पुनरेहोति  $hd$ , तामाह पुनरेहोति  $r$ , तामुपाह्वयतः प्रीत्या  $bfk$ , पुनराह्वयत प्रीत्या  $m^2$ . *Mitra* combines both readings, adding a third *pāda*, so as to make the following two lines:

तामाह पुनरेहोति नेति सा त्वत्रवीनुपम् ।

तामुपाह्वयत प्रीत्या दुःखात्सा त्वत्रवीनुपम् ॥

—त्वयावोह  $hdr$ , त्वया ह्योह  $m^2$ , त्वेहाथ्व  $b$ , त्वेहाथ्व  $f$ , तं चेहाथ्व  $k$ .—मां पुनः  $hm^1r$ , मां नृप  $b$ , मां नृपा  $fk$ .—The end of the *varga* is here marked by ३९ in  $hb fk$ , not in  $m^1 d$ .

## 32 Deities of RV x. 96, 97 Story of Devāpi x 98

153 This reciprocal narrative (*ākhyāna*)<sup>a</sup> in connexion with a summons (*āhvāna*)<sup>b</sup>, Yaska<sup>c</sup> considers a dialogue, but Śaunaka a story,

चाखातम् bkr चाखातम् Am<sup>1</sup>

<sup>a</sup> Cp the example given above, 153 for 'narrative' *akhyanam tu haye jāye* (x 95) Geldner translates as if the text had *pratyakhyanam ca*. <sup>b</sup> The *ahvāna* meant is probably that contained in the first stanza of x. 95 *haye jāye vacamsi mīra kṛnava vāhi nu* <sup>c</sup> This view cannot be gathered from Nirukta v 13, x. 46 47 xi 36

154 (that is, the hymn beginning) 'Ho' (*haye* x 95) The following one, 'Forth thy' (*pra te* x 96), is addressed to Indra 'Which' (*yāh* x 97) is (in) praise of Plants  
B In (its) employment this (hymn) of Bhiṣaj<sup>a</sup> is applicable to the cure of consumption (*yakṣma*)

श्रीपथीसव m<sup>1</sup>r, श्रीपथीसव b शुधधीसव f श्रीपथीसव hd (श्रीपथिकृति. S) —मिपजस्वितद् m<sup>1</sup>, मिपजस्वितद् b, मिपजस्वितद् fk —154<sup>cd</sup> is wanting in hdx, but is found in bkr<sup>1</sup> (and probably in Mitra's II MSS, though he has no note)

<sup>a</sup> Cp Āṅgīkramani x. 45 *ya opādās tu sukṛtasya ṛṣir atharvano bhīśak*, see also Sarvanukramani

155 <sup>a</sup> Now Devāpi, son of Rṣiṣena, and Śamtanu of the race of Kuru were two brothers<sup>b</sup>, princes among the Kurus

येषन्तु hm<sup>1</sup>r \*येषन्तु b \*येषो हि f, \*येषे हि k —कीरव्यदेव hm<sup>1</sup>r कीरव्यदेव b, कनीषादेव fkr<sup>2</sup> —ध्रतरौ bkr<sup>2</sup>r<sup>2</sup>pn Nirukta, भारती Am<sup>1</sup>f

<sup>a</sup> The following passage, vii 155 vii 9 is quoted in an old MS of Sadguruśiṣya and has been printed by me in the JRAS 1893 pp 22 24. It is also quoted down to vii. 7<sup>ab</sup>, in the Nīṭamañjarī on RV x. 93 8 It has been translated Sagenstoffe p 130 by Sieg who has examined the whole story of Devāpi in its various versions pp 129-142 <sup>b</sup> As the present passage is clearly based on Nirukta ii 10 and *dhṛatarau* occurs there I have preferred this reading to *dhṛatarau*

156 Now the elder of these two was Devāpi, and the younger Śamtanu; but the (former) prince, the son of Rṣiṣena, was afflicted with skin disease

कनीयांश्चिव hm<sup>1</sup>rp, यवीयांश्चिव b, वीर्यवाञ्च च fk.—तु ऋष्टिपेषसुतो rp, तु आष्टि-  
पेषसुतो hdr<sup>3</sup>m<sup>1</sup>, स्वाष्टिपेषसुतो fk, स्वाष्टिपेषसुतो b.

157. When his father had gone to heaven his subjects offered him the sovereignty. Reflecting for but a moment, he replied to his subjects :

राज्येन छन्दयामासुः प्रजाः hm<sup>1</sup>rp, छन्दयेयुस्तसु राज्यं r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, अवछन्दन् प्रजास्तं तु राज्ये bf, अवह - न् प्रजास्तं तु राज्ये k, पर्यवन्दन् प्रजास्तं तु n.—गति गुरी h, गति कुरी m<sup>1</sup>pd, गुरी गति bfk, गुरी मृते n.—स मुहूर्तमिव m<sup>1</sup>rbfkpn, मुहूर्तमिव स h, सा d.—प्रत्यभाषत hrbfk, प्रत्यभाषयत् n.—The end of the *varga* is here marked by ३२ in bfk, not in hd.—The last pāda is repeated in b only.

## 1. Story of Devāpi (continued).

1. 'I am not worthy of the sovereignty - let Śamtanu be your ruler.' Assenting to this, his subjects anointed Śamtanu king.

The second line is omitted in n.

2. When the scion of Kuru had been anointed, Devāpi retired to the forest. Thereupon Parjanya did not rain in (that) realm for twelve years

ततोऽभिपित्ते कीरव्ये hm<sup>1</sup>rīk, अभिपित्ते तु कीरव्ये b—तस्मिन्नाद्रे यतं समाः hm<sup>1</sup>r b, राज्ये द्वादश वै समाः ik, राज्ये द्वादश वै समाः n(b), राज्यं तद्वाससाः समाः n, राज्यं तद्वाद्दशीः समाः n(m), राज्ये द्वादश वर्षाणि Nirukta. As the present passage is clearly based on Nirukta II. 10, I have preferred the reading राज्ये द्वादश to राद्रे यतं

3. Śamtanu accordingly came with his subjects to Devāpi and propitiated him with regard to that dereliction of duty<sup>a</sup>.

<sup>a</sup> That is, in passing him over and anointing his younger brother

4 Then, in company with his subjects, he offered him the sovereignty. To him, as he stood humbly with folded hands<sup>a</sup>, Devāpi replied :

विम राज्येन hm<sup>1</sup>rp, विम राज्ये च bfk, विम राज्ये च r<sup>1</sup>r<sup>1</sup>r<sup>1</sup>.—प्रह तु माञ्जलिस्थितम् r<sup>1</sup>fk, प्रवणं माञ्जलिस्थितम् r<sup>1</sup>, प्रहं तु माञ्जलिं स्थितम् b, प्रहं माञ्जलिस्थितम् hdr, प्रवसु माञ्जलिः स्थितः r<sup>1</sup>r<sup>1</sup>r<sup>1</sup>.

<sup>a</sup> Cp. above, v 76 : sthiteḥ prakṣaḥ kṛtāyathā

5. 'I am not worthy of the sovereignty, my energy being impaired by skin-disease; I will myself officiate, O king, as your priest in a sacrifice for rain.'

The end of the *oarya* is here marked by q in hm<sup>1</sup>bfk, not in d.

## 2. Story of Devāpi (concluded). Deities of RV. x. 99-101.

6. Then Śamtanu appointed him to be his chaplain (*puro'dhatta*) and to act as priest (*ārtvijyāya*). So he (Devāpi) duly performed the rites productive of rain.

स यतनुः hm<sup>1</sup>r, स कीरवः bfkpn.—स चास्य चक्रे hm<sup>1</sup>rp, चकार सोऽस्य bfk<sup>1</sup>n.

7. And he sacrificed to Bṛhaspati with the stanzas, 'O Bṛhaspati, to' (*bṛhaspate prati*: x. 98. 1-3)<sup>a</sup>.

B When with the second (stanza) of this hymn Jātavedas<sup>b</sup> had informed him (*bodhite*)<sup>c</sup>,

प्रतीत्यृमिर् bkrn, प्रतीकञ्चिर् p, प्रतीत्येतद् Am<sup>1</sup>.—चैव hdr<sup>1</sup>r<sup>4</sup>r<sup>6</sup>m<sup>1</sup>bfkn, चैवं r.—बोधिते m<sup>1</sup>fr, बाधिते k, बोधितो b.—<sup>γ</sup><sup>cd</sup> and <sup>8</sup><sup>ab</sup> are found in II and m<sup>1</sup> only.

<sup>a</sup> The contents of the hymn indicate that the first three stanzas are connected with Bṛhaspati, while the following four are connected with the gods (cp. below, 9). <sup>b</sup> As a messenger of Bṛhaspati. <sup>c</sup> Sieg would read *bodhite*, agreeing with the subject (Bṛhaspati) in <sup>8</sup><sup>ab</sup>: 'I, instructed by Jātavedas, will place,' &c.

B 8. 'I will place brilliant speech in your mouth<sup>a</sup>: praise the Gods,'

then he (Bṛhaspati) being pleased bestowed on him (Devāpi) divine Speech; and therewith

आस्ते br, अस्ते(ति) fkr<sup>2</sup>, अस्ते m<sup>1</sup>.—द्युमतीं m<sup>1</sup>, ज्ञामतिं b, द्युमतिर् fr, द्विमतिर् kr<sup>2</sup>.—ततः Am<sup>1</sup>p, इति B.—देवीं hm<sup>1</sup>rb, देवीं fkp.—च सः hm<sup>1</sup>rp, तु सः bfk.

<sup>a</sup> The words of RV. x. 98. 2 only slightly modified: *dadhāmi te dyumatīm vācam āsan*.

9. he in four stanzas (x. 98. 4-7) sang (in praise of) the gods with a view to rain only, and Agni with the remainder of the hymn (8-12). The next hymn 'Whom?' (*kam*: x. 99) is addressed to Indra.

एव तु hm<sup>1</sup>r, एव च bfk.—अपि च hdr, अपि तु bfk.

10. 'O Indra, stand fast' (*indra dr̥hya*: x. 100) is to the All-(gods); the following one, 'Awake' (*ut*: x. 101), is (in) praise of the priests<sup>a</sup>: the application of rites (*vinīyoga*) is here proclaimed by setting forth the powers of these (priests).

परम् hm<sup>1</sup>r, परा bfk.—प्रकाशनेषां Am<sup>1</sup>bfkr<sup>2</sup>, प्रकाशने तेषां r.—The end of the *varga* is here marked by २ in m<sup>1</sup>bf, not in hdk.

<sup>a</sup> *Sarvānukramaṇī*: *ṛtvikstutir vā*; the option, according to Śaḍguruśiṣya, is owing to the statement of the BD. that this is a *ṛtvikstuti*, while the *Devatānukramaṇī* states that it is addressed to the All-gods.



Now there is a couplet addressed to the Maruts, 'Advance' (*preta*: x. 103. 13)<sup>a</sup>, the (first stanza being) optionally addressed to Indra. (The hymn) which follows (begins) 'Brahma'<sup>b</sup>.

चतुर्थी चार्हस्यत्वा  $hm^1r$  (= S), चतुर्थी चार्हस्यत्वा  $fk$ .—आवलप्रसहामिति  $r$ , नाकु-  
लेत्युन्नहामिति  $b$ , नाकुलेत्यसहामिति  $f$ , नाकुले प्रसहामि च  $m^1$ .— $14^{ab}$  is found in B and  
 $m^1$  only.— $ब्रुचि$  तु मरुतः  $hr^2$ ,  $दुचेति$  मरुतः  $m^1$ ,  $ब्रुचेति$  मारुतः  $d$ ,  $दुचे$  च मरुतः  $r$ ,  
 $दुचसु$  मारुतः  $fk r^2$ ,  $द्वाचसु$  मारुतः  $b$ .— $प्रेति$  ब्रह्मेति  $hdm^1$ ,  $प्रेति$  शर्वेति  $r$ ,  $प्रीतियिद्री$   
 $बै$   $b$ ,  $प्रीतियिद्री$  वै  $fk$ .— $ब्रह्म$  चत्परम्  $bf$ ,  $ब्रह्म$  वै परम्  $k$ ,  $परमं$  तु यत्  $hm^1r$ .

<sup>a</sup> That  $14^{ab}$  is original is indicated by the recurrence of the words *catuṛthī bārhas-*  
*patyā* in the Sarvānukramaṇī.

<sup>b</sup> This is the khila of ten stanzas by Nakula which immediately precedes RV. x. 104. It is thus described in the Anukramaṇī of the Kashmir collection: *brahma; daśa; vāmadevya nakulas; saurī, gharmastutīr, bārhaspatyā, sāvitri (aṣṭīr): gharmaparā etās; sauryas cāndramasasyaś ca śeṣā, jagatyah*. The first stanza: *brahma jajñānaṃ prathamam purastāt* is quoted in AB. i. 19 and elsewhere (see Aufrecht's ed., p. 421). The third stanza, beginning *mahān mahī*, which mentions the name of Bṛhaspati, is also quoted in AB. i. 19 and AŚS. iv. 6. 3; it occurs in TS. ii. 3. 14<sup>o</sup>. There can be little doubt that the pratīka *mahān* is the original of the corruptions in the MSS.

<sup>c</sup> By this couplet must be meant the last stanza of RV. x. 103, and the first of the khila of two stanzas, beginning *asaṃ yā senā marutaḥ* which immediately follows. RV. x. 103. 13 is described in the Sarvānukramaṇī as *antyā[aindrī] māruḥ vā*. The stanza *asaṃ me* occurs in the SV. and the AV., and in VS. xvii. 47 it immediately follows *preta* (RV. x. 103. 13).

15. In it, at the beginning of the hymn, where no deity is specified (*anirukta*)<sup>a</sup>, one stanza (1) adores the Sun, that which (begins) 'Unto' (*abhi*: 4)<sup>b</sup>, Savitr, while the (first) four are closely connected with the Caldron (*gharma-parāḥ*)<sup>c</sup>.

तचानिरुक्तमूलादावृगेका  $hm^1r$ , तचानिरुक्तवैश्वदेत्युचेका  $b$ , तचानिरुक्तै वैश्वदेत्युचेका  
 $f$ .— $धर्मपराद्यं$   $r$ ,  $धर्मपराद्यं$   $fk r^2 r^2$ ,  $धर्मं$  परा च  $m^1$ ,  $धर्मं$  पराद्यं  $hdb$ .— $अनीति$  या  
 $hdrb$ ,  $अनीतयः$   $fk$ .—The end of the *varga* is here marked by ३ in  $bfk$ , not in  $hdm^1$ .

<sup>a</sup> In AB. i. 19. 1 *brahma* in this mantra is explained as Bṛhaspati. This stanza = AV. iv. 1. 1. The second stanza (*tyaṃ vaś pitre*) is described in the Anukramaṇī of the khila collection as *gharmastutīr*; it is = AV. iv. 1. 2. The third stanza (*mahān mahī* = TS. ii. 3. 14<sup>o</sup>) has already been stated to be addressed to Bṛhaspati and is so described in the khila Anukramaṇī.

<sup>b</sup> This stanza (*abhi tyam devam savitaram*) = AV. vii. 14. 1; VS. iv. 25; TS. i. 2. 6<sup>1</sup>; SV. i. 464, is in the aṣṭī metre and is referred to in SB. xiii. v. 1<sup>11</sup> as an atichandas verse.

<sup>c</sup> This agrees with the statement of the Anukramaṇī (*gharmaparā etāḥ*); it is also borne out by AB. i. 19. 1-4 and AŚS. iv. 6. 3, where all

these four stanzas are quoted, in the same order in which they occur in the khila collection as mantras to be repeated in the Pravargya ceremony (in which the *gharma* vessel is used)

4 Derties of RV x 104, 105. Bhūtāmśa Kāśyapa RV. x 106

16 The six stanzas of the rest of the hymn (adore) Sun and Moon together<sup>a</sup>

Now with the (hymn) which comes after this (beginning) 'It has been pressed (*asavi* x 104) Astaka<sup>b</sup> praised Indra

सूक्तयेयस्य hm<sup>1</sup>r, श्रेयसु bfk — सूर्याचन्द्रमसौ सह hm<sup>1</sup>r सूर्याचन्द्रमसौ श्रुति bfk

<sup>a</sup> With regard to this khila on the form and contents of which we can now speak with certainty cp Meyer Rgvidhana p xxi and Oldenberg, Prolegomena p 364 f

<sup>b</sup> On Astaka cp Sadgurusya on RV x 104

17 The descendant of Kutsa, by name Durmitra<sup>a</sup>, (saw) the hymn 'When, Glorious One?' (*Jada vaso* x 105) Sumitra may also be his name, (while) the other word (Durmitra) would express an attribute (*guna*)<sup>b</sup>

कोत्स hm<sup>1</sup>r, चौत्स fk कोत्स b — कदा वसो hm<sup>1</sup>r कदा वसोत् bfk — मुमि चक्षिव नाम खाद् हdm<sup>1</sup>r<sup>1</sup>r<sup>4</sup>r<sup>5</sup> मुमिच इति नामास्य bfk — इतत्पदम् bfk \*र पदम् hdm<sup>1</sup>r (cp u 73)

<sup>a</sup> As to Durmitra cp Sadgurusya on RV x 105 and Oertel The Jaiminiya version of the Dughajihvi Legend in the Transactions of the Oriental Congress of Paris Sect on Aryenne II 229

<sup>b</sup> Cp Sarvanukramani *kautso durmitro namna sumitro gunatah sumitro va namna durmitro gunatah*

18 Now Bhūtāmśa Kāśyapa<sup>a</sup>, being desirous of offspring, in days of old performed rites, for this most excellent of sages had not obtained any children

प्रजा काश्चित् hdm<sup>1</sup>r प्रजा वै स bf प्र वै स k

<sup>a</sup> It is somewhat strange that Yaska in Nirukta xii 40 on RV x 106 should have the identical words *bhutanśah kāśyapa afusam* which are used in the Sarvanukramani to describe that hymn This looks as if some sort of Anukramani had already existed in Yaska's time

19 His wife said to Bhūtāmśa 'I will bear as many sons as you wish (only) praise the gods in pairs'



इक्षसि hdm<sup>1</sup>fk, इक्षमि b, इक्षसि r.—इन्द्रश्च सुहि hdm<sup>1</sup>b, इन्द्रश्च सु हि r, इन्द्र सुहि fk.

20. Now all pairs came to him from desire of praise. Observing them he did so (praise them in x. 106): the *Āśvins* own the hymn (*sūktabhāgin*).

तमभ्यद्युक्षु hdr, °यंक्षु bf.—सर्वाणि इन्द्रानि hdm<sup>1</sup>r, इन्द्रानि सर्वाणि bfk.—तान्य-  
वेद्याथ तन्नै hm<sup>1</sup>r, जातान्यवेद्य संचक्रे fkr<sup>2</sup>, जातान्यवेद्य संचक्रे b.—The end of the  
*varga* is here marked by ४ in hbfk, not in m<sup>1</sup>d.

5. RV. x. 107. Story of *Saramā* and the *Paṇis*: RV. x. 108.

21. This same hymn (x. 106) is stated to be addressed to the *Āśvins* because of (their) occurrence (*bhāvāt*) at the end. For in this hymn the characteristic (name) of the deity does not appear till the last verse<sup>a</sup> (*pada*).

भावाद् hm<sup>1</sup>rfk, भावद् b.—च ह्य° hm<sup>1</sup>rb, च स्व° fk.—प्राग्व्याद् f, प्राग्व्ये k,  
प्राग्व्या b, प्रायेणाच hm<sup>1</sup>r.—दृश्यते पदात् b, दृश्यते पदान् fk, हि दृश्यते hm<sup>1</sup>r.

<sup>a</sup> Op. Nirukta xii. 40 (with Roth's Erläuterungen), where Yāska states that in this hymn the name of the deity is mentioned only once (*chalitga*).

22. Now with the hymn here following, 'There has appeared' (*āvir abhūt*: x. 107), *Dakṣiṇā Prājāpatyā* praised herself.

एव तुष्टाव hm<sup>1</sup>r, अभितुष्टाव bfk.—प्राजापत्याच hm<sup>1</sup>r, प्राजापत्याच bfk<sup>2</sup>.

23. Some, however, say that the givers of sacrificial fees are here praised; and that, because they are the givers of sacrificial fees, liberal donors (*bhojāḥ*) are praised with four (stanzas)<sup>a</sup>.

दक्षिणानां च hm<sup>1</sup>r, दक्षिणानां हि bfk.

<sup>a</sup> That is, in RV. x. 107. 8-11 where the rewards of the *bhoja* are described. The option as to the deity expressed by the *Sarvānukramaṇi* with the words *dakṣiṇāṃ taddātṛṇ vāstaut* is doubtless owing to the opinion of *eke* here stated.

24. There were demons called *Paṇis* who dwelt on the farther bank of the *Rasā*. These carried off the cows of *Indra* and hid them away carefully<sup>a</sup>.

रसापारनिवासिनः  $hm^1r$ , सिन्धुपारनिवासिनः  $bkr^2$ .—न्यगूहंस  $kr$ , न्यगूहंस  $b$ ,  
निगूहंस  $hdm^1$ , निगूहंस  $r^1r^4r^6$ .

\* Cp. Sarvānukramāni: *panibhīr asuvair styūlha gūh*

25. Brhaspati saw (it was) thus; and having seen it he reported it to Indra. Then the Chastiser of Pāka (Indra) dispatched Saramā<sup>a</sup> thither on a message.

तथापद्यद्  $fk m^1r$ , तथा पद्यद्  $b$ , तथा पद्यद्  $hd$ —दूत्येऽय  $hdm^1r^1kr^2$ , दूती तु  $r$ ,  
दूती  $b$ .—The end of the *verse* is here marked by ५ in *bf*, not in *hdm^1*.

\* Cp. Sarvānukramāni: *anvetsum saramam devafunim indrena pratistam*

#### 6. Story of Saramā and the Pani (continued).

26. In the (hymn) 'What?' (*hym* · x. 108) the Pani demons interrogated her with the uneven stanzas<sup>a</sup>, (saying) 'Whence (do you come)? To whom do you belong, fair one? Or what is your business here?'

किमित्यवायुजाभिस्तां  $m^1kr$ , किमित्यवाभिस्तां  $hd$ , किमित्यवायुताभिस्ता  $b$ .—पणयो  
ऽसुराः  $hm^1r$ , पणयः सह  $bkr$

\* Cp. Sarvānukramāni: *ayyubhū panayo mītriyantah procah*

27. Then Saramā addressed them: 'I wander about as the messenger of Indra, seeking you and (your) stall and the kine of Indra who is asking for them.'

अयात्रवीक्षाम्  $hdm^1$ , अत्ता  $r$ , तानत्रवीक्षु  $b$ , खानत्रवीक्षु  $kr$ —दूतीन्द्रो विचराम्यहम्  
 $hm^1r$ , दूतीन्द्रस्य चराम्यहम्  $bf$  (cp. RV. x. 108. 2 इन्द्रस्य दूतिर् . . चरामि)—त्रय चा<sup>a</sup>  
 $hdm^1kr$ , त्रयाद्या<sup>a</sup>  $r$ —त्रिपत्नी  $hm^1r$ , त्रिपत्नी  $bkr$ .—गायवेन्द्रस्य पृक्तः  $f$ , गायवे-  
न्द्रस्य पृक्तः  $k$ , गायवेन्द्रस्य पृक्तः  $b$ , वीक्षीर्गायव पृक्ताः  $hdm^1$ , ऐन्द्रीर्गायव पृक्ताः  $r$ .

28. On learning that she was the messenger of Indra, the wicked demons said: 'Do not depart<sup>a</sup>, Saramā; be our sister here<sup>b</sup>.

दूतीं ताम्  $hdm^1r$ , ता दूतीम्  $bkr$ .

\* With the words *mā gās tram*, cp. iv. 73: *mā apayās tuam*      <sup>b</sup> Cp. Oldenberg's  
remarks, ZDMG, 1898, p. 414 f., on Oertel, JAOS., vol. xix, part II, pp. 97-103, who deals

with this legend from the BD. in connexion with the Jaiminiya Brāhmaṇs.—The wording of 28<sup>cd</sup> and 29<sup>a</sup> is based on RV. x. 108. 9: *svasāraṇi tvā kṛṇavai, mā punar gā, apa te gavāṃ subhage bhājāma.*

B 29. Let us divide our share of the cows; be not unfriendly (*ahitā*) henceforth again.'

And with the last stanza of this hymn (x. 108. 11), as well as with the even ones throughout<sup>a</sup>,

गवां m<sup>1</sup>, ववां b, शववां fk.—माहिता ह m<sup>1</sup>, मोहिता ह fk, मोहिताहे b.—29<sup>ab</sup> is found in b f k m<sup>1</sup>, not h d r.—सूक्तस्यास्त्रान्त्यया चर्वा b, सूक्तस्यात्वया चर्वा fk, सूक्तस्य चान्त्यया चर्वा h m<sup>1</sup> r, सूक्तस्यान्तपद्यथा r<sup>1</sup> r<sup>4</sup> r<sup>5</sup>.—युग्माभिस्त्विव h m<sup>1</sup> r, °भिस्त्विव b f, °भिस्त्विव k.

<sup>a</sup> Cp. Sarvānukramaṇī: *sā tūn yugmāntyābhīr . . pratyūcaṣṭe.*

30. she said, 'I do not desire either sisterhood (with you) or (your) wealth; but I should like to drink the milk of those cows which you are hiding there<sup>a</sup>.'

पिविषं h m<sup>1</sup> r b f, पिबामि r<sup>1</sup> r<sup>4</sup> r<sup>5</sup>.—तु पयस् h m<sup>1</sup> r, पयसस् fk, पयस् b.—The end of the *varga* is here marked by ई in b, by १ई in fk, not at all in h d m<sup>1</sup>.

<sup>a</sup> Oldenberg (*loc. cit.*) would read *yās te*, 'which (cows) you here,' but all the MSS. have *yās tā*; and even though the cows are hidden, the *tāḥ* might have a vaguely demonstrative sense = 'which you have hidden over there.'

### 7. Story of Saramā and the Panis (concluded).

31. The demons saying 'yes' to her, then brought her the milk. She having, from natural taste and greed, drunk the demons' milk—

पयस्ततः h m<sup>1</sup> r b, परस्ततः fk.

32. excellent, charming, delightful, stimulating strength—then again crossed the Rasā which extended a hundred leagues,

परं b m<sup>1</sup>, पयः h d r<sup>3</sup>, वरं r, परं b f k.—संवननं h d m<sup>1</sup> b, सं वचनं fk.—ततः h m<sup>1</sup> r, च यत् b f k.—32<sup>ab</sup> is repeated in b.—°विस्ताराम् h m<sup>1</sup> r, विस्तीर्याम् b f k.

33. on the farther<sup>a</sup> bank of which was their impregnable stronghold. And Indra asked Saramā, 'You have seen the cows, I hope?'

मुदुर्जयम् hdb, च दुर्जयम् r—<sup>०</sup>द्रुय hm<sup>1</sup>r, <sup>०</sup>द्रोऽय bfk

\* That is, regarded from where Indra was

34. But she, under the influence of the demons' (milk), replied 'no' to Indra. He, enraged, struck her with his foot. She then, vomiting the milk,

आमुरस्य hdm<sup>1</sup>r अमुरस्य bfk—तु Am<sup>1</sup>, हि B—क्रुदः b, क्रुद hdm<sup>1</sup>r, क्रुद fk

35 went, trembling with fear, back again to the Panis. The Lord of bay Steeds\* (Indra) on his car, by the track which followed her steps<sup>b</sup>,

सा मयोद्विषा hm<sup>1</sup>r, च मयाद्विषा fk, मावयाद्विषा b—पद्गुणसारिपद्वत्या hdm<sup>1</sup>, पयसस्तस्य तद्वान्या fkb, पयसस्तस्य पद्वत्या r—हरिवाहन<sup>०</sup> hm<sup>1</sup>r, सुखमञ्जसा fk, सुखमञ्जसा b—The end of the *caroga* is here marked by ॐ in b, not in hdm<sup>1</sup>fk

\* Or, according to B 'easily and quickly'

<sup>b</sup> Or, according to B, 'by her

vomiting of the milk,' which made a track

### B Dishes of RV. x 109-120.

36. went and smote the Panis and brought back the cows

Now Brahmajāyā Juhū sang<sup>a</sup> (the hymn) 'They spoke' (*te 'adān* x 109) addressed to the All gods

अघान च पणीन् hm<sup>1</sup>rb, अघान पाणीन्सांस fk—गाय ताः hdr, ताय गाः bfk—<sup>०</sup>देव तु hm<sup>1</sup>r, <sup>०</sup>देव स्यात् br<sup>2</sup>, <sup>०</sup>देव स्या fk.—जामदग्न्यस्तथापियः hdr, ब्रह्मजाया दुदुर्जयौ m<sup>1</sup>bfkr<sup>2</sup> (दुदुर्ज<sup>०</sup> r<sup>2</sup>)

<sup>a</sup> This is the reading of B, cp *Ārsunakramāni te 'adān iti sūktasya brahmajāyā juhūr munih*. A's reading of the last pāda (37<sup>ab</sup> being here omitted) means '(then come) also the Āpri stanzas of Jamadagni' (x 110). This reading has the appearance of an abridgement of 37<sup>ab</sup>.

B 37, 38. After it follows the Āpri hymn of Jamadagni, 'Kindled to-day' (*samiddho 'dya* x. 110)

The Vairūpa seers simultaneously with the three hymns (x. 111-113) 'Ye Wise Ones' (*manṣiṇah* x. 111 1) sang to Indra as he set out against the Panis. The following hymn 'Two caldrons' (*gharmā* x. 114) is addressed to the All gods. Some, however, think<sup>a</sup> that here are praised

37. जामदग्निं b, यामदग्निं fkr<sup>2</sup>, जामदग्निः m<sup>1</sup>.—०दो बाग्नी० m<sup>1</sup>, ०दो बाग्नी० b, ०दो ज्यो प्री० f, ०दाज्योप्रिय० kr<sup>2</sup>.—37<sup>ab</sup> is found in b fkr<sup>2</sup> m<sup>1</sup>, not in hdr.—युगपद्दे ब्रजन्तं तं hm<sup>1</sup>r, ब्रजन्तं युगपत्सर्वे fkr<sup>2</sup>, ब्रजन्तं युगपत्सर्वे b.—वैरूपा ऋषयस्त्रिभिः hdm<sup>1</sup>, वैरूपा ऋषयस्त्रयः r, वैरूपास्तं त्रिभिः परैः fkr<sup>2</sup>.

38. मनोपिणः b fkr<sup>2</sup>, निगीपिणं hdm<sup>1</sup>r.—सुतान् hdr, सुतं b, सुवं fk.

<sup>a</sup> This word is taken from the next line.

39. the Gods and Indra, the Metres, and the Middle Agni. The seer Upastuta uttered (the hymn) 'Wondrous' (*citraḥ* : x. 115) which is addressed to Agni.

. जगादग्निं hm<sup>1</sup>r, इदग्निं bfk.

40. 'Drink' (*piba* : x. 116) praises Indra; 'Not' (*na* : x. 117), Food. The next (x. 118) is demon-slaying (and) addressed to Agni. 'So, indeed' (*iti vai* : x. 119) is addressed to Laba<sup>a</sup>. 'That' (*tat* : x. 120) is addressed to Indra: the Āptyas are incidentally mentioned in the sixth (stanza).

राक्षोघ्नमियम् fk, राक्षोघ्नमियम् b, रक्षोघ्नमियम् hm<sup>1</sup>r (आपेयं राक्षोघ्नम् S), आपेयं तु परं ततः r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—जावम् g, जाचम् bfk, जवम् hd, तावद् r.—आप्याः r, आप्या hdm<sup>1</sup>, आद्या f, दाद्या k, आय b.—पष्यां m<sup>1</sup> b fkr, पष्या b.—निपातिताः hm<sup>1</sup>r, च संस्रुता b, च संस्रुतः fkr<sup>2</sup>.—The end of the *varga* is here marked by ८ in bfk, not in m<sup>1</sup>.

<sup>a</sup> 40<sup>d</sup> is quoted by Śaṅguruśiṣya on RV. x. 119; cp. Ārṣūnukramapī x. 53<sup>cd</sup> also quoted by Śaṅguruśiṣya, whose reading differs from that of the published text.

### 9. Deities of RV. x. 121-129. Three khilas.

41. Then (comes ■ hymn) addressed to Prajāpati (x. 121), one to Agni (x. 122), one to Vena (x. 123) in succession. 'To this our' (*imaṃ naḥ* : x. 124) is (in) praise of Varuṇa, Indra, Agni, Soma<sup>a</sup>.

संस्तवः hm<sup>1</sup>r<sup>3</sup> b fkr<sup>2</sup>, संस्रुतिः r.—वरुणेन्द्राभिसोमानाम् hm<sup>1</sup>r bfk, सोमाभिवरुणानां तु r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—इमं न hm<sup>1</sup>r, त्विमं तु fk, त्विमं तु b.

<sup>a</sup> Cp. Sarvānukramapī : *agni-varuṇa-somānām ... aindry uttamā*.

42. Now the four stanzas here at the beginning of the hymn (x. 124. 1-4), Agni sang in praise of himself<sup>a</sup>; but Soma is

praised with the sixth (6) and with the ninth in three verses (9<sup>abc</sup>)

चतस्रस्त्वच hm<sup>1</sup>r, चतस्र इति bsk—सोमसु hm<sup>1</sup>r, सोमस्य fk, सोमस्य b—पथ्या च hm<sup>1</sup>r, पथ्या तु bsk—नवम्या hm<sup>1</sup>r<sup>2</sup>, नवम्या bskr<sup>2</sup>, नवम्याग् r.

\* According to this, Agni is seer and deity of RV. x. 124 1 4, while, according to the Sarvānukramani, Varuna and Soma are seers of 1 as well as Agni.

43 But the remaining three (x. 124 5, 7, 8) are addressed to Varuna<sup>a</sup>, while the last verse (9<sup>d</sup>) is addressed to Indra alone<sup>b</sup>. 'I' (aham. x. 125) is a hymn to Vāc. To Aryaman, Mitra, and Varuna belongs

तिष्ठ m<sup>1</sup>br तिष्ठ fk, तच्च hdr<sup>2</sup>—इन्द्रमेवोत्तमं पदम् hdm<sup>1</sup>, इन्द्रमेवोत्तम पदम् r, इन्द्रमेवोत्तमो जगौ bskr<sup>2</sup>(r<sup>2</sup>)

<sup>a</sup> The Sarvānukramani makes no specific statements about RV x. 124 5-8 simply remarking *sūta yathānupatam* <sup>b</sup> According to the Sarvānukramani the whole of 9 is addressed to Indra *andry uttamā*

44. 'Not him' (*na tam*: x. 126)<sup>a</sup>. The following hymn is to Rātri (x. 127) That which (begins) 'To me' (*mama*: x. 128) is addressed to the All-gods. The hymn addressed to Lightning 'Obeisance to thee' (*namas te*)<sup>b</sup> is a benediction. But that which follows,

रात्र्याः hm<sup>1</sup>r, रात्र bsk—विसुत hdr, विसुक b, विसुते fk—आशीर्वादः bsk, त्वाशीर्वादः hm<sup>1</sup>r—यत् hm<sup>1</sup>bskr<sup>2</sup>, तत् r

<sup>a</sup> According to the Sarvānukramani this hymn is addressed to the All gods; but as the three names Aryaman, Mitra, Varuna occur in all the stanzas of the hymn but the last, the statement of the BD is more exact. <sup>b</sup> The two khilas which come at the beginning of the fourth adhyāya in the Kashmir collection, and precede RV x. 128, are here passed over. The first consists of one stanza only, beginning a *yasmin devarīṣṭe*

The second consists of four stanzas, beginning *ā rātri pārthivam*, and corresponds to the first four stanzas in Aufrecht's xix. After RV x. 128 comes a third, which consists of a single stanza, beginning *urāṣṭvāṃ andrāṃ amāto karūmate*, and corresponds to the first stanza of Aufrecht's xx. Then comes the Lightning hymn of four stanzas, beginning *namas te astu vidyate* referred to above. Next follows a long khila of forty stanzas, beginning *yām kalpayanti* no 'royaṅ and described in the accompanying Anukramani with the words *yām castrāṃśat, pratyān kṛtya-nāśanam aśik, pañktyantam*. It is mentioned by its pratika *yām kalpayanti* in Rgvidhāna iv 6 3 and described there, iv 8 4, as *kṛtyā sūktam*, quoted also in Kauśika Sutra xxxix. 7 (cp Bloomfield, Atharva veda, SBE, xlii, p 602, on AV. x. 1) Cp Meyer, Rgvidhāna, pp xxv, xxv, Oldenberg, Prolegomena, p 566 f

45. '(The spell) which our foes prepare' (*yām kalpayanti no 'rayaḥ*), is destructive of sorcery<sup>a</sup>. 'Bestowing length of life' (*āyusyam*)<sup>b</sup> is (in) praise of gold for oneself<sup>c</sup>. 'Neither non-being' (*nāsat*: x. 129) is to Parameṣṭhin.

नोऽरचः hdm<sup>1</sup>r, न इति b, नति f, नतिं k. — कृत्वा<sup>o</sup> m<sup>1</sup>r, कृत्वां hd, कृत्वा bfk. — नाशनमात्मनः hdm<sup>1</sup>r, दैवतमुच्यते bfk. — नासद्यत् hdr, नासेद्यत् f, नासद्य b, नेति यत् r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, नाशियत् k. — The end of the *varga* is here marked by Q in bfk, not in m<sup>1</sup>.

<sup>a</sup> The same description, *kṛtyānāśanam*, in the Anukramanī of the khila collection. In AV. Parīśiṣṭa 34. 2, this and other hymns of the same character form the *kṛtyāgaya*, and are described as counteracting sorcery, *kṛtyāpratiharāṇāni*. <sup>b</sup> This khila immediately follows *yām kalpayanti* in the Kashmir collection. It is described in the accompanying Anukramanī as *āyusyaṃ: daśa; dākṣāyanāḥ . . . hiraṇyātmasutiḥ*. Its ten stanzas (there is a lacuna in the first) agree with Aufrecht's xx. 2-11; cp. Oldenberg, Prolegomena, p. 506, note<sup>1</sup>. This khila is also mentioned in the Ṛgvidhāna iv. 9. 1: *āyusyam āyurvarcaśyaṃ sūktam dākṣāyaṇam*; cp. Meyer, p. xxiii. <sup>c</sup> The expression used in the khila Anukramanī, *hiraṇyātmasutiḥ*, seems to mean 'self-praise in connexion with gold.'

#### 10. Deities of RV. x. 130-137.

46. They call this (hymn) evolutionary (*bhāvaṃvṛtta*); also the next<sup>a</sup>, 'The sacrifice which' (*yo yajñāḥ*: x. 130). 'Away' (*apa*: x. 131) is addressed to Indra; here, however, the fourth and the fifth (stanzas: 4, 5) are traditionally held to be addressed to the Aśvins.

सृते hdm<sup>1</sup>r, च या bfk<sup>2</sup>.

<sup>a</sup> Cp. Ṛgvidhāna iv. 9. 2: *bhāvaṃvṛtte pare sūkte*.

47. 'The sacrificer' (*ṣṭānam*: x. 132) is addressed to Mitra-Varuṇa; in the first stanza Heaven and Earth are praised in the (first) hemistich (<sup>a</sup><sup>b</sup>), and the Aśvins in the next (<sup>1</sup><sup>c</sup>).

भूमिश्च hm<sup>1</sup>r, पूषा च bfk<sup>2</sup>. — अश्विनौ चोत्तरे ततः Am<sup>1</sup>, अश्विना उत्तरेण तु bfk<sup>2</sup>.

48. 'Forth, well' (*pro su*: x. 133. 1) are two (hymns) addressed to Indra (133, 134); but the stanza 'Never, O Gods, do we transgress' (*nakir devā minīmasi*: x. 134. 7) is addressed to the All-gods<sup>a</sup>. In the (hymn) 'Under which tree' (*yasmin vṛkṣe*: x. 135) the celestial Yama is praised.

मो वीद्मे hbf, मो वीद्म m<sup>1</sup>r. — देव्युक् तु hca<sup>1</sup>r, देव्युक्तात् b, देव्युक्तात् fk —  
दुस्थानः m<sup>1</sup>, दुस्थान hdbf, स्थाने kr

\* The Sarvānukramanī has no statement about this stanza.

49. The hymn 'The Hairy One (bears) Agni' (*keśy agnim.* x 136) is addressed to the Hairy Ones<sup>a</sup>; in that which follows, 'And, O Gods' (*uta devāh.* x 137)<sup>b</sup>, the first stanza (1) should be (regarded as) to the Gods; the following triplet (2-4) has Vāta as its god.

केश्यपि r, केश्येपि hd, केश्यापिं b, केश्यापं f — केश्यिणं bfk, केश्यिनः hdm<sup>1</sup>r (केश्यिणं S) — उत hf, उद् k ह्युत hdr, ह्युत m<sup>1</sup> — देवानामच चाया स्याद् A, स्याद्या तच्च देवाना B — वातदेवदृचः परः B, वायव्यदृच उत्तरः A. As the text of the RV names Vāta in these stanzas, not Vayu, and the author of the BD. = likely to have followed that text, I have preferred the reading of B

<sup>a</sup> The reading *keśināh* would mean, 'is addressed to the Hairy One', but as the Sarvānukramanī has *keśinam* and Śāyana (on x. 137 r) has the explanation *agnisurya-rāyadevatākam*, I have preferred to read *keśinam* as referring to the 'Three Hairy Ones' (cp above, 195)

<sup>b</sup> The Sarvānukramanī gives no details about this hymn, describing it simply as *vaivadevam*

50 The stanza 'May they protect' (*trāyantām.* x 137. 5) is addressed to the All-gods, but the remainder (of the hymn) that follows (6, 7) has the waters as its divinity. This (hymn) may be considered as containing universal remedies or as destructive of infirmity.

देव्युक् तु hdr, देव्युक् m<sup>1</sup>, देव्युक् स्यात् b, देव्युक्ता (स्यि<sup>०</sup>) f — देवतः hm<sup>1</sup>b, देवतः r, देवत fk — परः hm<sup>1</sup>r, ह्युतः br<sup>2</sup>, सतः fk — स्यादेतद् hr<sup>2</sup>m<sup>1</sup>, स्याद्दि तद् r, स्यूक्त स्याद् bf — विद्यमेपञ्च hdb, विमेपञ्च fk, वैद्यमेपञ्च m<sup>1</sup>. — रपसो वा विनायनम् hm<sup>1</sup>r, रपसयापनोदनम् bfr<sup>2</sup>. — The end of the *varga* is here marked by १० in b, by १ in fk, not at all in dm<sup>1</sup>.

### 11. The khila 'Bhūmih' Deities of RV. x. 138-142.

51. The following hymn, 'The Earth' (*bhūmih*)<sup>a</sup>, is addressed to Lakṣā<sup>b</sup>. The next hymn, 'Of thee' (*tava*: x. 138), is addressed to Indra. In the (hymn) 'Sun rayed' (*sūryaraśmih* x 139) the first triplet (1-3) is addressed to Savitr.



लाचं bfk, लाचा hdm<sup>1</sup>r.—त्वस्मिन् hm<sup>1</sup>r, तस्व b, तस्वा fk.

<sup>a</sup> This *khila*, consisting of seven stanzas and beginning *bhūmīr mātā, nabhaḥ pītā, aryamā te pitāmahaḥ*, follows *yām kalpayanti* in the Kashmir collection. The *pratika* of RV. x. 138 immediately following its last stanza indicates that its position is between RV. x. 137 and 138.

<sup>b</sup> *Lākṣī* has been mentioned twice before, i. 129 and ii. 84. The reading *lākṣam*, not *lākṣā*, must be the correct one, as the BD. never mentions the deity in the nominative case.

52. Now his own self is indirectly (*parokṣa*)<sup>a</sup> praised by Gandharva in the next triplet (x. 139. 4–6): he is spoken of incidentally either as Indra or Sūrya<sup>b</sup>.

परोक्षु hm<sup>1</sup>r, परोचं तु bfk<sup>2</sup>.—वैव hm<sup>1</sup>r, वैव b, वैव fkr<sup>2</sup>.

<sup>a</sup> That is, in the third person. <sup>b</sup> Indra is mentioned in 4 and 6, and Sūrya in 4. The *Sarvānukramāṇī* has no reference to these two deities.

B 53. In this hymn (x. 139) these three deities only are celebrated<sup>a</sup>. Now 'O Agni, thine' (*agne tava*: x. 140) is addressed to Agni; that which follows, 'O Agni, to (us)' (*agne aḥa*: x. 141)<sup>b</sup>,

प्रकीर्तिताः bkr, तु कीर्तिताः m<sup>1</sup>.—तवे त्वये bkr, तवत्वये m<sup>1</sup>.—चत्परम् m<sup>1</sup>f, तत्परम् b, चत्परम् kr.—This *śloka* is found in B and m<sup>1</sup> only.

<sup>a</sup> That is, Savitṛ, Indra, Sūrya. This line, which seems redundant even here, occurs twice again in B (after 59 and 79<sup>a</sup><sup>b</sup>); but this is the only position in which it might be genuine.

<sup>b</sup> This line, as giving the *pratikas* of x. 140, 141, which seem almost necessary, may be original; in that case the beginning of the next line, *agnēyaṇ vaiśvadevaṃ ca*, must have a different sense from that required in A. See note <sup>a</sup> on 54.

54. is addressed to Agni and to the All-gods<sup>a</sup>. Now in the (hymn) 'This' (*ayam*: x. 142), the four Śarṅgas, as seers of couplets (*darśāḥ*), adored Agni severally<sup>b</sup>.

च अयम् m<sup>1</sup>r, चायम् hd, वायम् b, (विद्यदे)वायं fk.—तु दृचाः m<sup>1</sup>r, तु दृचाः r<sup>3</sup>, उदृचाः hd, तु यदृचाः b, तु यदृचाः f (दृचाः s).—अग्निम् r, पिम् MSS.—The end of the *varga* is here marked by ११ in bfk, not in hdm<sup>1</sup>.

<sup>a</sup> If 53<sup>cd</sup> is not genuine, these words would mean: 'There is then a (hymn) addressed to Agni (140) and one to the All-gods (141)': cp. BD. vii. 143, note <sup>a</sup>. This would be in agreement with the *Sarvānukramāṇī* which describes 141 simply as *vaiśvadevaṃ*. On the other hand, as a matter of fact, Agni alone is mentioned in the first and the last

stanzas of this hymn, and many gods in 2-5 <sup>b</sup> That is, each with a complement Cp. Sarrānukramāni · *ayam asṭas, devāh sārāṅh . . . āgneyam*; and see Śaṅgurnisya's explanation of *devā* as 'seer of two stanzas'

## 12. Deities of RV. x. 143-154. Khila: Medhāsūkta.

55. The (hymn) 'Him indeed' (*tyam cit* · x. 143) is addressed to the Aśvins. 'This' (*ayam* x. 144), following after that, is addressed to Indra 'This (plant) I dig' (*imām khaṇāmi* · x. 145), the hymn which Indrāni herself sang,

ततः परम् hm<sup>1</sup>r, अतः परम् bfk.—यस्त्वयम् bm<sup>1</sup>r, यस्त्वयम् hdfk.

56. they declare to be an esoteric (*upanishada*) evolutionary (*bhāvavṛtta*)<sup>a</sup> hymn of six stanzas  
B Now in (this) hymn she (the seer) praises the potent herb *pāthā*<sup>b</sup> with its extended leaves<sup>c</sup>.

मूळं hm<sup>1</sup>r, पङ्कं fk, यद्ग b—प्रचरति hm<sup>1</sup>r, चरति तु bfk.—उत्तानपर्णी पाठा तु m<sup>1</sup>, उत्तानपर्णी पागम b, उत्तानपर्णी पाठा तु fkr<sup>2</sup>,—महीपथिम् bkr<sup>2</sup>, महोपथि f, महोपथीम् m<sup>1</sup>—56<sup>ad</sup> is found in B and m<sup>1</sup> only

<sup>a</sup> Cp. above, II. 120, 121, v. 87 &c. The term seems to be applied to this hymn as it contains spells connected with wives. Otherwise the expression is used of hymns which are more directly evolutionary, that is, connected with birth or cosmogony. The Sarrānukramāni has no reference to this, but speaks of the hymn as *upanishat* (Śaṅgurnisya *upanishat-samjñam*) <sup>b</sup> As the name of a plant the word *pāthā* seems hitherto to have been noted by the lexicographers only. But the Rgvidhāna, in referring to this hymn, has three times (IV. 11. 3, III. 1. 4) the form *pāthā*, which also occurs in AV II. 27. 4, and this was perhaps the original form here. <sup>c</sup> The word *uttānaparṇā*, as an attribute of the herb, occurs in RV x. 145. 2.

B 57. Now the last stanza (x. 145. 6) is intended to win the love of a husband, while the rest are meant to repel a rival wife<sup>a</sup>

'O Aranyāni' (*aranyāni* · x. 146) is (in) praise of Aranyāni. The next two (beginning) 'Faith' (*śrat* · x. 147, 148) are addressed to Indra.

पतिसंवननी b, पतिसंवननी fk, पतिसंवननी r<sup>2</sup>, पतिं संवननी m<sup>1</sup>.—त्यन्त्याः b, स्वन्त्याः fk, त्वं पान्याः r<sup>2</sup>, त्वं पान्या m<sup>1</sup>.—सपत्यपनोदिकाम m<sup>1</sup>b, सपत्यपनोदिकाम् fr<sup>2</sup>, सपत्यपनोदिकाम् k.—अदुत्तरे b, अदुत्तरे d, तदुत्तरे m<sup>1</sup>r, मुदुत्तरे bfk.

<sup>a</sup> The Sarrānukramāni has *sapatnibādhānam*, with which expression cp. Rgvidhāna IV. 12. 3 *sapatnīm bādhatē tena*

58. 'Savitṛ with bonds' (*śavitā yantraīḥ* : x. 149) is addressed to Savitr. 'Enkindled even thou art fanned' (*śamiddhaś cit śam idhyase* : x. 150) is addressed to Agni. 'With faith' (*śraddhayā* : x. 151) is addressed to Śraddhā. After that follows the hymn of Wisdom (*medhā-sūkta*)<sup>a</sup>.

मेधासूक्तमतः परम् b fkr, मेधां मेधीत्तरं तु यत् hdm<sup>1</sup>.

<sup>a</sup> This is the khila which in the Kashmir collection comes next after *bhūmīḥ*. It is there identical in form with Aufrecht's xxii, except that the last two stanzas are in inverted order. It is mentioned in the *Ṛgvidhāna*, iv. 14. 1, by the name of *medhāsūktam*. Cp. Meyer, p. xxii, and Oldenberg, Prolegomena, p. 507.

59. The (hymn) 'May the Father come' (*ā sūr etu*)<sup>b</sup> is addressed to Agni. Then follow two (152, 153) addressed to Indra (beginning) 'A ruler' (*śāśaḥ* : x. 152. 1). The (hymn) 'Soma for some' (*soma ekebhyaḥ* : x. 154) they declare to be evolutionary.

आदियमासुरित्यक्षाच्च hdm<sup>1</sup>r, आदियं त्वासुरेत्विते k, अदि त्वासुरेत्विते° bf.—छास MSS. and r.—प्रचक्षते hm<sup>1</sup>r, चदन्ति तु b fkr<sup>2</sup>.—59<sup>a</sup>=56<sup>b</sup>.—The end of the *varga* is here marked by १२ in b fkr, not in hdm<sup>2</sup>.

<sup>a</sup> This is the khila which in the Kashmir collection immediately follows the *Medhā-sūkta*. Its position immediately before RV. x. 152 is indicated by the pratika of that hymn being added after the last stanza. Consisting of seven stanzas composed in the last seven atichandas metres, it is thus described in the accompanying *Anukramaṇī*: *ā sūe : sapta ; ātharvaṇas subheṣajaḥ ; āgneyaḥ ; prakṛtiḥ, kṛtī, ākṛtī, vikṛtī, samkṛtī, abhikṛtī, utkṛtayaḥ [utkṛtīḥ]*. The RV. *Prātiśākhya* remarks (xvi. 25) that these seven metres are found, not in the RV., but only in *Subheṣaja* (explained by Uvaṣa = the name of a seer). On this Weber, *Indische Studien*, vol. viii, p. 132, observes: 'Welcher Text damit gemeint sein mag, ist einetweilen nicht klar, da die dafür angeführten Belegstellen als solche nicht nachweisbar sind.' There is no longer any doubt as to what text is meant. The *Gopatha Brūhmaṇa*, v. 23, refers to these seven metres as *saubheṣaja*, 'derived from *Subheṣaja*,' that is the seer who composed these seven khila stanzas. Both the khila text (*ā sūr etu parā-udāḥ*) and the *Anukramaṇī* (*ā sūe*) have *ā*, which appears as *u* in all the MSS., probably in part owing to the metre, and in part to misunderstanding of the form. *Sūḥ* is used of Agni in RV. i. 146. 5.

### 13. Deities of RV. x. 155-159.

60. 'O Arāyī' (*arāyī* : x. 155) is destructive of bad luck<sup>a</sup>: in the couplet there 'Driven away' (*catto* : x. 155. 2, 3) *Brahmaṇaspati* is praised either as the chief deity or incidentally;

तत्र hm<sup>1</sup>r, चव fk, चव b—इति द्वेषे hdr, इति तु द्वेषे m<sup>1</sup>, इति त्वेषे bfk—Before 60, bfk m<sup>1</sup>r insert the following śloka<sup>a</sup>

श्रीनको विश्वदेवं तु मन्यते शाकटायनः ।

मुक्तेऽक्षिन्देवतास्त्रिस्र एता एव प्रकीर्तिताः ॥

The second line has already occurred as viii 53<sup>ab</sup>, where it is appropriate, while here there is nothing to which 'these three deities' can refer. It occurs over again after 79<sup>ab</sup> in several, if not all, the B MSS. With the first line cp. viii 11<sup>cd</sup>.

<sup>a</sup> The Sarvānukramanī has the same expression, *alaksminānam*, cp. Rgvidhāna iv. 15 2: *alaksminādanārtham*

61. and Indra (is praised) in the (stanza) 'When' (*yat* . x. 155. 4), the All-gods in the stanza 'Around' (*pari* . 5) And the (hymn) 'Agni' (*agnim* x. 156) is addressed to Agni. 'Now these indeed' (*imā nu lam* . x. 157) is addressed to the All-gods.

इन्द्रेष्वेव hdm<sup>1</sup>r, इन्द्रं चैव bfk—चापिम् hdr, स्वपिम् bfk r<sup>2</sup>

62 Indra<sup>a</sup> is, however, here predominantly praised along with the All-gods, and the Ādityas and the Maruts. For (the hymn) evidently has this character<sup>b</sup>

प्राधान्यतस्त्वच hdm<sup>1</sup>r, प्राधान्यतो वाच b, प्रधानतो वाच fkr<sup>2</sup>.—सह कुतः hm<sup>1</sup>r, च संकुतः bfk.—मवन्निस्र hdbk, महन्निस्र r.

<sup>a</sup> The Sarvānukramanī simply describes x. 157 as *caisvadevam* without any reference to Indra. <sup>b</sup> This pāda occurs in four previous passages . iii 76, iv 18; v. 87; vi 94

63. Now 'May us the Sun' (*sūryo nah* : x. 158) is addressed to Sūrya; but as to the (hymn) 'Aloft that' (*ud asau* : x. 159), Paulomī in it lauds her own virtues and (those) of her co-wives

सीर्यं तु hr, सूर्यं तु m<sup>1</sup>. सीर्यं स्वाद् b, सीर्यं स्वा fk—यत्सेतद् m<sup>1</sup>r, यत्सेतद् hfb, यत्सेतद् k—स्वान्गुणाम् m<sup>1</sup>r, स्वा गु<sup>a</sup> hd स्वगुणां bfk—तत्र hfb, तत्र r.—च प्रसति hm<sup>1</sup> bfk, प्रशंसति r—The end of the *varṣa* is here marked by १३ in bfk, not in hdm<sup>1</sup>

14. Deities of RV. x. 160-164. The seer Kapota Nairṛta.

64. 'Of the potent' (*tīvrasya* : x. 160) is addressed to Indra. 'I release' (*muñcāmi* : x. 161) is a remedy destructive of consumption (*yaḥsma*). This hymn of Prājāpatya's<sup>a</sup> is spoken of as destroying 'royal consumption' (*rāja-yaḥsma*)<sup>b</sup>.

भेषजं hm<sup>3</sup>r, भेषजं fk, omitted in b.—राजयक्षहर्षं m<sup>1</sup>, °हनं hdbfkr.

<sup>a</sup> The seer of this hymn is stated by the Ārṣānukramāṇī and the Sarvānukramāṇī to be Prājāpatya Yakṣmanāśana. <sup>b</sup> The hymn is described in the Sarvānukramāṇī as rājayakṣmaghnam.

65. Yāska considers that the hymn is addressed to Indra-Agni; some, that it is addressed to the divinities expressed by name<sup>a</sup>. Now as to the (hymn) 'With the prayer' (*brahmaṇā*: x. 162), it is said to be demon-slaying and addressed to Agni<sup>b</sup>.

लिङ्गोक्तदेवतम् hm<sup>1</sup>rbs, °देवतम् fk.—राजोद्घामित्युक्तं f, राजोद्घामित्युक्तं b, रजोद्घामित्युक्तं hm<sup>1</sup>r<sup>2</sup>r<sup>2</sup>k (cp. v.r. on viii. 40), यर्मसंस्ववसंयुक्तं r.—यस्वितद् m<sup>1</sup>f, यस्वितद् hrk, यस्विति b (cp. v.r. on viii. 63).—°ह्ययेति तु hm<sup>1</sup>r, °ह्ययेति च bk, °ह्येति च f.

<sup>a</sup> 65<sup>ab</sup> is quoted by Śaḍguruśiṣya on RV. x. 161. <sup>b</sup> Cp. above, viii. 40.

66. This is also recognized (*dr̥ṣṭam*) as a consecrating prayer for children issuing from the womb (*sravatām*). 'Vena saw that' (*venas tat paśyat*)<sup>a</sup> is addressed to Vena. 'From the eyes' (*akṣībhyām*: x. 163) is destructive of consumption (*yakṣma*)<sup>b</sup>.

66<sup>ab</sup> = v. 87<sup>cd</sup>.—चितद् m<sup>1</sup>, चिनं b, चिवं fk.—चिन्यं तु वेनस्वत् पञ्चत् hdr, भाववृत्तं परं चितद् Bm<sup>1</sup> (चितद् m<sup>1</sup>, चिवं kr<sup>2</sup>, चिनं b).

<sup>a</sup> This is the khila of three stanzas which comes before RV. x. 163. It is described thus in the Anukramāṇī: *venas: tycam; veno; dhāvanvittam tu*. The reading of B refers to this khila less definitely by the latter description. <sup>b</sup> Cp. *yakṣmaghnam* in the Sarvānukramāṇī.

67. 'Depart' (*apehi*: x. 164) is destructive of evil dreams: Indra and Agni<sup>a</sup> are incidental.

There was a seer, Kapota Nairṛta by name, who practised prolonged austerity.

त्रिरिव च bfk, त्रिरिव तु hm<sup>1</sup>r.—दीर्घतपाः m<sup>1</sup>r, °तपा b, दीर्घतपाः r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, दीर्घ-तमाः hd, °तमा fk.

<sup>a</sup> There is no mention of Indra and Agni here in the Sarvānukramāṇī.

68. A pigeon, we are told, placed its foot on his fire-receptacle in the forest<sup>a</sup>: the seer praised the pigeon, in words propitious to himself,

अकरोत् hdm<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, चक्रे bfr, चक्र k. Though the reading *akarot* gives the pāda one syllable too many, I have retained it as an irregularity which is probably original, since there are other cases in the BD—<sup>o</sup>विधानि bfr, <sup>o</sup>वेधानि hd, <sup>o</sup>भिधानि m<sup>1</sup>.—स तम् m<sup>1</sup>r, यतम् bfr<sup>2</sup>, सुतम् hdr<sup>3</sup>—कपोत सुतवानुयिः bfr, कपोतो मेर्द्धतसदा Am<sup>1</sup>.—The end of the *varga* is here marked by १४ in f, by १५ in b, not at all in hdm<sup>1</sup>k

\* Cp the words of RV x 165 3 *āstryān padam kṛnute agnādhane*

### 15. Deities of RV. x. 165-174.

69. with the hymn 'O gods' (*devāh* x 165) it is stated to have the object of expiation\*. '(Make) me a bull' (*rsabham mā* x 166) is destructive of rivals 'By which this' (*yenedam*)<sup>b</sup> is addressed to Mind (*mānasa*)

In bfr, which read देवा (देवा न f, देवा न् k, देवा ति b) सीमो वृहस्पतिः, there is a lacuna between the first two words of 69 and the last two of 70

\* Cp *Sarvānukramanī prayascittam idam*, adding *varivadevam*, of which nothing is said here

<sup>b</sup> This is a khila of thirteen stanzas which precedes RV x. 167 and which begins *yenedam bhūtam bhuvanam bhavisyat* Each of its stanzas (excepting 6 and possibly 9, where there is a lacuna) begins with a form of the relative pronoun, and each ends with the refrain *tan me manah śivasanikalpam astu*. The first six stanzas are identical with VS xxiv 1-6, except that the first and the fourth appear in inverted order in the VS It is described thus in the *Anukramanī yena saptonā, mānavaḥ (manasaḥ?) śivasanikalpo, mānasam* From the reputed author the khila is called *śivasanikalpa* and regarded as an Upaniṣad (see *Indische Studien*, = 51 ff.), it is quoted under this name in *Manu* xi 251 The *Rgvidhān*, iv. 20 3, quotes this khila by its pratika (*yenedam*), cp Meyer, p xxv f, Oldenberg, *Prolegomena* p 507

70. The two seers Gāthina (*Viśvāmitra*) and Bhārgava (*Jama-dagni*)<sup>a</sup> saw (the hymn) addressed to Indra (beginning) 'To thee' (*tubhya* : x. 167). Varuṇa, Vidhātṛ, Anumatī<sup>b</sup>, Dhātṛ, Soma, *Bṛhaspati*—

विधातानुमतिर् hdr, विधातामति m<sup>1</sup>, lacuna in bfr, cp critical note on 69.

\* Cp *Ārśānukramanī* x 86 *vīśvāmītrojamadagnī* (= *Sarvānukramanī*) [fr [fr]] *gāthīnabhū-garva* <sup>b</sup> 70<sup>c</sup> has one syllable too many, cp 68<sup>a</sup>.

71. these six deities are there praised in the third stanza (x. 167. 3)<sup>a</sup>. With the following (hymn) 'Of Vāta' (*vātasya* : x. 168) Anila praised his father<sup>b</sup>.

तत्र hbfk, लत्र m<sup>1</sup>r.—तृतीयायामृचि सुताः hm<sup>1</sup>r, तृतीयाभिचि सुता b, तृतीया-  
मिति संसृतः fk.—परेषाम्नीद् hm<sup>1</sup>r, परेषाम्नीद् bfk.—अनिलः b, अनिलं hdm<sup>1</sup>rfk.

<sup>a</sup> Sarvānukramaṇī: *trīṣṭiā līngoktadevatā*; cp. Śaḍguruśiṣya. <sup>b</sup> Cp. Ārṣānu-  
kramaṇī x. 87: *vālāyano munth sūktam vālasetye anto jagam*.

72. The seer Śabara<sup>a</sup> saw the hymn which (begins) 'Refreshing' (*mayobhūh*: x. 169). Now various kinds of milch kine are there praised<sup>b</sup>.

यत्सूक्तम् hm<sup>1</sup>r, तत्सूक्तम् bfk.—ह्वर ऋषिः r, ह्वरो ऋषिः hdm<sup>1</sup>, ह्वर r<sup>1</sup>r<sup>4</sup>r<sup>0</sup>,  
स्मररा ऋषिः fk, स्मररा रिषिः b.—तत्र तु hm<sup>1</sup>r, तत्र च bfk.—72<sup>a</sup> = v. 92<sup>a</sup>.

<sup>a</sup> The name of the seer is Sabara in the Ārṣānukramaṇī and the Sarvānukramaṇī.  
<sup>b</sup> The Sarvānukramaṇī simply describes this hymn as *gavyam*.

73. 'Far-shining' (*vibhrāt*: x. 170) is addressed to Sūrya; 'Thou this' (*tvam tyam*: x. 171) is addressed to Indra; 'Come hither' (*ā yāhi*: x. 172) is (in) praise of Dawn; and 'Hither thee' (*ā tvā*: x. 173. 1) are two hymns (173, 174) for consecrating a king<sup>a</sup> who has been anointed<sup>b</sup>.

आ याही<sup>0</sup> b, आ याहि<sup>0</sup> fk, स्वा याही<sup>0</sup> m<sup>1</sup>r, न्वा याहि<sup>0</sup> h, चा याहि<sup>0</sup> d.—०स  
सुतिः hd, ०सः सुतिः m<sup>1</sup>r, ०स सवः b, (०य)संसवः fk.—राक्षेऽभिपिक्ताय hm<sup>1</sup>rs, राक्षो  
ऽभिपिक्तस्य bkr<sup>2</sup>.—चानुमन्त्रणे hm<sup>1</sup>r, चाभिमन्त्रणे bfk, अभिमन्त्रणे ṣ.—The end of  
the *varga* is here marked by ११ in hbfk, not in m<sup>1</sup>d.

<sup>a</sup> The Sarvānukramaṇī describes these two hymns as *rājā stutiḥ*; cp. Rgvidhāna  
iv. 22. 4. <sup>b</sup> 73<sup>a</sup>d is quoted by Śaḍguruśiṣya on RV. x. 173.

## 16. Deities of RV. x. 175-181.

74. Ārbudī<sup>a</sup> saw the next (hymn) 'Forth you' (*pra vaḥ*: x. 175) as (in) praise of the Pressing Stones. Now that which follows this (x. 176) is addressed to Agni: there the stanza 'Forth the sons' (*pra sūnavaḥ*: x. 176. 1) is addressed to the Rbhus.

याव्यां hd, याव्या bfk, याव्यां r.—वुंदिः hm<sup>1</sup>fr, वुंदिः b, वुंदिः k, वुंदिः r<sup>2</sup>.—  
यत्ततः hm<sup>1</sup>bkr, यत्ततः r<sup>1</sup>r<sup>4</sup>r<sup>0</sup>.—०र्भ्वक् प्र hm<sup>1</sup>r, ०र्भवा प्र fk, ०र्भव्यण b.

<sup>a</sup> Cp. Sarvānukramaṇī: *pra vaḥ* .. *ārbudīr grāṇṇo 'staut*.

75 Now the seer Patamga sang the hymn which follows, 'The Bird' (*patamgam* x 177), some regard this as addressed to Surya, while others (think that it is) destructive of sorcery (*māyabhedā*\*)

पतगन्तु हद्र पतन्तु m<sup>1</sup>, ---- f<sup>k</sup>—तथापरे hm<sup>1</sup>r अथापरे b अथापरि f<sup>k</sup>

\* The Sarvanukramanī uses the same word to describe this hymn, cp Rgvidhāna iv 22 5 *māyabhedanam etat*

B 76 In (this hymn) destructive of sorcery, Śaunaka says that in the second (stanza x. 177 2) is praised Vūc, the goddess who cherishes in her heart\* the speech which is well known (*viditam*)<sup>b</sup>

मायामेदे m<sup>1</sup>f<sup>k</sup>r मायामेद° =—सुतेत्याह m<sup>1</sup>, सुतेत्याह b f<sup>k</sup>r—देवी विमर्ति m<sup>1</sup> देवी विमर्ति b देवी विश्वति f °भ्रमति k r—या m<sup>1</sup>b f या k r—वाच विदिता सतीम् m<sup>1</sup>b वाच विदिता सती f वाचा विदिता सती r—This sloka is found in B and m<sup>1</sup> only

\* Cp the words of RV x. 177 2 *patamga vacan manasa bhārti dyotamanam*

<sup>b</sup> This perhaps alludes to the four kinds of speech spoken of in RV i 164 45 *tanu vidur brahmanah suriyam vaco manusya vadanti*

77 The hymn 'Forthwith this' (*tyam ū su* x 178), which has Tarkasya for its deity, they regard as a charm for good luck (*svastyayana*)<sup>a</sup> 'Up' (*ut* x 179) are two (hymns) addressed to Indra (179, 180) while that which follows, 'Both extension' (*prathas ca* x. 181), is addressed to the All gods

त्वम् पु तार्क्षदेवस्य m<sup>1</sup>f<sup>k</sup>r<sup>2</sup> (ताच° k r<sup>2</sup>) त्वम् पु तार्क्षदेवस्य b, त्वम्त्विति तु सौपर्ण हद्र The reading of the B MSS is favoured by the Sarvanukramanī which describes the hymn as तार्क्षम्—उद्रेद्दे हद्र उद्रेद्दे m<sup>1</sup> उद्रेद्दे f उदित्रेद्दे b उद्रेद्दे r—वैशदेव तु हद्र m<sup>1</sup>r वैशदेव स्यात् b f<sup>k</sup>—चेति च hm<sup>1</sup>r चिति तु b no particle in f<sup>k</sup>

<sup>a</sup> Cp Rgvidhāna iv 23 2 *tyam ū su sti svastyayanam*

78 In it the first three seers\* have declared their own power how the Rathamtara chant (*stotra*) and how the Brhat chant,

°चक्षुस् hm<sup>1</sup>r °चक्षुस् b, °चक्षुस् f<sup>k</sup>—तथावा हद्र तथावा f<sup>k</sup>—अपयस्त्रय हद्र, अपयस्त्रय f<sup>k</sup>, अपयस्त्रय b—The end of the *varga* is here marked by १६ in b f<sup>k</sup> not in h d m<sup>1</sup>



<sup>a</sup> That is, Dhātṛ, Savitr, Viṣṇu, mentioned in the third pāda of each of the three stanzas of this hymn, as the source from which others (Vasiṣṭha, Bharadvāja) derived the Rathantara, the Bṛhat, and the Gharua.

### 17. Deities of RV. x. 182-184.

79. and how the Gharua came into being from Savitr<sup>a</sup> is implied. Now in the hymn 'Bṛhaspati' (*bṛhaspatiḥ*: x. 182) Bṛhaspati is praised.

संभृतो ह॒, संभृतः म<sup>1</sup>, संभृतो ब॒, संभृता (चर्माः) ङ्क.—चोपलक्ष्यते ह॒र्ब॒स्फ, चाप-  
लक्ष्यते म<sup>1</sup>, (वादस्यै) वाच इक्षते र<sup>1</sup>र<sup>4</sup>र<sup>6</sup>.—Instead of ११<sup>ed</sup>, given in the text according to  
the reading of h॒dr, m<sup>2</sup>b॒fkr<sup>2</sup> have substituted a line which has already occurred twice  
before in B MSS.:

सूक्तेऽग्निन्देवतास्त्रिस्त एता एव प्रकीर्तिताः । (सु कीर्तिताः म<sup>1</sup>)

b alone further adds the line—

अस्तीत्यरेण सूक्तिन तयुर्मूर्धा बुद्धसतिम् ।

<sup>a</sup> Cp. RV. x. 181. 3: *ā sūryād abharan gharuam etc.*

80. Some consider this praise (of Bṛhaspati) to be prayers for the institutor of the sacrifice (*yajamāna*)<sup>a</sup>.

The hymn of Prajāvat Prājāpatya, which (begins) 'I saw thee' (*apasyam tvā*: x. 183)<sup>b</sup>,

यजमानस्य ह॒म<sup>1</sup>॒र, यजमानार्थाः ब.—केचिदेतां सुतिं विदुः ह॒म<sup>1</sup>॒र, केचिदेव वदन्ति  
ताः ब.—80<sup>ab</sup> is omitted in fkr<sup>2</sup>.

<sup>a</sup> The word *yajamāna* occurs in the refrain of the three stanzas of this hymn: *atthā karad yajamānāya śaṇ yoḥ*. <sup>b</sup> 80<sup>ed</sup> = Ārṣānukramaṇī x. 95<sup>ed</sup>, except that the reading there is *sūktam tat* for *yat sūktam*.

81. praises in each stanza the deities here indicated by their characteristics (*linga*): that is, the first (stanza) utters prayers for the man desiring a son<sup>a</sup>, then

देवता MSS. and r.—लिङ्गैरेवाच लक्षिताः ब॒, लिङ्गैरेवार्थलक्षिताः क्र<sup>2</sup>, लिङ्गैरेवाच  
देवताः ह॒dr.—प्रथमा हि वदत्यथ ह॒म<sup>1</sup>॒र, प्रथमायामृचि सुताः ब, प्रथमायामृचि सताः  
f.—This śloka is omitted in r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

<sup>a</sup> The respective deities for the three stanzas are the Yajamāna, his wife, and the Hotṛ; cp. Sarvānukramaṇī: *anvṛcaṇ yajamānapatnihotrūśiṣaḥ*.

82 the second for the woman desiring a son, while the third (expresses) self praise of the seer Now the hymn which (begins) 'Visnu' (*visnuh* x 184) they declare to be addressed to the All gods<sup>a</sup>

०सव स्वृषे hdm<sup>1</sup>r<sup>2</sup> ०सवस्त्वृषे r ०सवत्वृषे bfk—सूक्तं तु hm<sup>1</sup>r यत्सूक्तं bfk—  
प्रचक्षते hm<sup>1</sup>r तदुच्यते bfk

<sup>a</sup> The Sarvanukramanī describes this hymn as *lingoktadasvata*

83 In it the seer utters prayers with a view to his wife's (obtaining) offspring<sup>a</sup> Now the following (hymn) is 'O Nejamasa' (*nejamesa*)<sup>b</sup> It is stated to be optionally (applicable *va*)<sup>c</sup> with a view to offspring

खदार<sup>a</sup> hm<sup>1</sup>r खदारे bfk—परbm<sup>1</sup>rb परे kr<sup>2</sup>—नेत्रमेपेति hm<sup>1</sup>r<sup>3</sup>kr<sup>2</sup> मर्जमेपेति  
b नेत्रमेपे हि r—गर्भायं वा तदुच्यते hdm<sup>1</sup>r<sup>1</sup>r<sup>4</sup>r<sup>5</sup> गर्भायं तावदुच्यते r गर्भाश्रीरेव वोच्यते  
b गर्भाश्रीरेव नोच्यते fk—The end of the *varga* is here marked by १७ in bk by २७  
after 83<sup>ab</sup> in f not at all in hdm<sup>1</sup> Owing to the transposition of 84 85 the figures  
indicating the end of *vargas* 17 18 19 have got shifted but come right again at 20

<sup>a</sup> Cp Sarvanukramanī *garbharthasikā* <sup>b</sup> This khila of three stanzas coming before RV x 18, in the Kashmir collection is identical with Aufrecht's xxiii Between *yenedam* and this the Kashmir collection has one of two stanzas beginning *yasam udhas calurbham* and coming before RV x 170. <sup>c</sup> I am uncertain as to the exact sense of *va* here Perhaps it means that the hymn is addressed to Nejamasa but may be ceremonially applied for the purpose of obtaining offspring Its three stanzas are prescribed along with five others in the ritual during pregnancy by the *Gṛhya Sūtras* e.g. AGS i 14 3 cp Stensler pp 3, 37 This khila is also mentioned in *Rgvidhāna* iv 23 3 cp Meyer p xxiii It is translated and examined with reference to its deity Nejamasa by Winternitz JRAS 189, pp 149 155

### 18 The khila 'Nejamasa' Deities of RV x 185-188

84 'To this (wife) of mine longing for a son do thou grant offspring which (shall be) male'<sup>a</sup>—with (this) half of the whole (first) stanza he<sup>b</sup> means this whole combination (*yoga*) of prayer<sup>c</sup>

चक्षे bm<sup>1</sup>, चक्षी = these two and the following three syllables (मि पुन<sup>a</sup>) omitted in fk—पुत्रकामाया m<sup>1</sup>r पुत्रकामाय b कामाय fk—सवाग्देन fkr<sup>1</sup>r<sup>4</sup>r<sup>5</sup> सवाग्देन b  
चक्षमर्धेन m<sup>1</sup> चक्ष्वादेर्धे च r—यत्कृतम् fkm<sup>1</sup>r<sup>1</sup>r<sup>4</sup>r<sup>5</sup>, यत्कृतमम् b तत्कृतम् r—आश्रियो योगमेत हि all MS<sup>c</sup> and r—वृद्धी m<sup>1</sup>, वृद्धी r चक्षी = चक्षी f चक्षी k, चक्षी r<sup>2</sup>—

गोधिन  $m^1 r^1 r^4 r^6$ , गौ वेनु  $fk$ , गौवेनु  $r^2$ , गौ वेनु  $b$ .—मन्यते all MSS. and  $r$ .— $m^1$  is the only MS. that has this and the following śloka in the present position, which is obviously the proper one. The others ( $b f k r^2 r^1 r^4 r^6$ ) have them between 130 and 131, where they are absolutely out of place. I omit them altogether.

<sup>a</sup> The second and part of the fourth pāda of 84 are so corrupt that I have little confidence in my restoration. I have made two assumptions: firstly, that the second pāda is a corruption of the second half of the khila line; secondly, that this corruption is partly due to five syllables (*sarvagardhena*) of the fourth pāda having been by mistake copied into the second. The meaning of the whole śloka would then be: 'this line (*asyat me* &c.) may be taken to represent the whole khila of three stanzas.'

<sup>b</sup> That is, Māṭhara, whose view, in connexion with the Bāṣkala school, is stated in the next śloka. <sup>c</sup> According to the rule of AŚS. i. 1, if one pāda is quoted the whole stanza is meant; if the incomplete first pāda of a hymn is quoted the whole hymn is meant; if more than one pāda is quoted, three stanzas are meant. Cp. Stenzler, AGS., p. 49, note to § 9.

85. the traditional teaching of Māṭhara is that in the name (Nejameṣa) the letter  $e^a$  is intended to (arouse) compassion; while the Bāṣkalas (say) that in the verb (*ādadhē*)<sup>b</sup> the two  $e$ 's (*ay-oh*) have the meaning of a past tense (*bhūtakarāṇa*) in (the sense of) *au* (*āv-i*)<sup>c</sup>.

°कम्पयि  $m^1 k r$ , °काम्पायो  $b$ .—नास्मि  $m^1 r f$ , नास्मि  $k$ , नास्मि  $b$ .—माठरः  $r$ , मांवरः  $m^1 b f k$ .—आख्याति  $m^1 b f k r^2$ , आख्यात°  $r$ .—वाक्कला  $b$ , वाक्कुला  $r$ , वाक्कुलान्  $f$ , वाक्कला  $k$ , वात्सव्या  $m^1$ .—आव्ययोरिति  $b$ , भद्राव्ययोरिति  $f$ , न्भद्राव्ययोरिति  $k$ , स्त्रीव्ययोरिति  $r$ , स्त्रीदपोहत  $m^1$ .

<sup>a</sup> That is, in Nejameṣa instead of the regular Najameṣa; this śloka containing remarks on the use of  $e$  in both noun and verb in this khila. <sup>b</sup> This remark refers to the verb used in the second stanza: *yatheyaṃ pṛthivī . . garbham ādadhe* and to its interpretation by the Bāṣkalas as the 3rd pers. sing. perfect, not present. For, according to them, when there are two personal endings  $-e$ , that is, *ādadh-e*, 1. sing., and *ādadh-e* 3. sing., the latter form can be perfect only, not present, where we should have *ādadh-te*, 3rd pers., beside *ādadh-e*, 1st pers. <sup>c</sup> That is, *ādadh-e* is here = *ādadh-au*. This interpretation is very likely wrong, but I can suggest nothing better.

86. The Māhita (hymn) which (begins) 'The great (aid) of the three' (*mahi triṇām*: x. 185) they regard as praise of the Ādityas, Varuṇa<sup>a</sup>, Aryaman, Mitra. Now in very few<sup>b</sup> other (hymns) addressed to the Ādityas,

माहिचं  $hm^1 r$ , माहिच  $b$ , माहच  $fk$ .—सूर्यवरुणमित्राणाम्  $hdm^1 r$ , पक्ष्णार्थमभिचेष्  $b$ , भूर्धामिमिचेष्ठा°  $fk$ .—°तरेषु तु  $hm^1 r k$ , °तरेषु च  $bf$ .—86<sup>bc</sup> is omitted in  $r^1 r^4 r^6$ .

\* I have preferred this reading because Varuna and not Surya is mentioned in RV x. 185 and this identical pada (*varunaryamamitrusam*) has occurred twice before in 108<sup>a</sup> and v 50<sup>a</sup>      <sup>b</sup> 'Very few' is taken over from the next line

87 except in this are these three gods only praised This hymn, according to sacred authority (*śrutam*), is intended for prosperity (*śāntyartham*) and is also purifying

B It is recognized (*drsta*) as also benedictory in the valediction of travellers<sup>a</sup> (*yātam*)

देवा m<sup>1</sup>, देवा hbfk वाता r—वे श्रुतम् hdm<sup>1</sup>, विश्रुतम् br, विश्रुतम् fk—यातयपि b यातमपि f, यातमपि m<sup>1</sup>kr

\* The emendation *yātam* is supported by the use of *adhvasu* in RV x 185 a and by the words of the Rgvidhāna iv 23 3 *mahi iritām avo 'stv iti svastiyāne jayet* Cp RV viii 83 6 *ksiyanto yanto adhvāna a deva vrdhaya humake* This hymn is described as *svastiyānam* in the Sarvānukramanī also

88 (Then) 'Ula praised his father Vata<sup>a</sup> (in) 'May Vata' (*vatah* x 186) The next (hymn) is addressed to Agni (x 187) But in the ten books (of the Rg veda) the (hymn which begins) 'Forth' (*pra* x 188) is the one (which is) clearly addressed to Jātavedas<sup>b</sup>.

वात आप्तियमुत्तरम् hdm<sup>1</sup> आप्तिय प्राप्तये परम् bfk r—दायतयीषु hdm<sup>1</sup>r दास तयीषु r<sup>2</sup>, दावतयीषु b दाशपीषु f—तु hm<sup>1</sup>r fk च b—The end of the *varga* is marked at the end of the next sloka in bf, not at all in hdm<sup>1</sup>k See note at the end of the preceding *varga*

\* Cp above 71      <sup>b</sup> Because Jātavedas is the only name here mentioned, this hymn is described as *jātavedasyam* in the Sarvānukramanī also

### 19 RV. x 189, 190 The khila 'Samjñānam'

89 Whatever elsewhere is spoken of as addressed to Jātavedas<sup>a</sup> is (really) addressed to Agni As to the hymn 'Hither this bull' (*āyam gauh* x 189), Sarparājū sang of herself (in it)<sup>b</sup>.

\*दस्यवापिय hdm<sup>1</sup>r<sup>3</sup>bfk r<sup>2</sup>, \*देव त्वापियम् r—स्वय जगो Am<sup>1</sup>, जगो स्वयम् II

\* In i 67 Jātavedas is explained as the Middle Agni. Besides x 189 the Sarvanukramanī describes only one hymn i 99 as *jātavedasyam* and the BD also i 58 94, ii. 2

<sup>b</sup> Cp Sarvanukramanī *sarparajāi, atmadaivatam sauryam ca*

90. Therefore she is the deity in it; some declare Sūrya (to be the deity). Mudgala, Śākapūṇi, and the teacher Śākaṭāyana,

तस्मात्सा देवता तत्र hm<sup>1</sup>r, तस्य स्याद्देवता सैव b, तस्य स्या देवता स्यव f.—सूर्यम् hm<sup>1</sup>rIk, सौर्यम् b. The Sarvānukramaṇī has सौर्यम्, but this does not appear to be sufficient, in the present case, to decide against the prevailing reading of the MSS.—  
च आचार्यः m<sup>1</sup>rBfk, चाचार्यः hd.—शाकटायनः hdm<sup>1</sup>r<sup>3</sup>Bkr<sup>2</sup>, रथीतरः r.

91. consider that Vāc, as occupying the three spheres, is (here) praised in every stanza. Next Aghamarṣaṇa saw the following evolutionary (*bhāva-vṛtta*)<sup>a</sup> hymn (x. 190)<sup>b</sup>

द्दर्शयाचमर्षणः hm<sup>1</sup>r, द्दर्शयाचमर्षणः b, द्दर्शयाधर्मर्षणः f.

<sup>a</sup> Cp. Sarvānukramaṇī: *aghamarṣaṇo*; *bhāva-vṛttam*. <sup>b</sup> With reference to this hymn, h has on the margin the following lines:

आयेये अघमर्षणसूक्तके ॥

देवता भाववृत्तसु अपिथीवाचमर्षणः ।

छन्दस्त्वानुष्टुभं तस्य भाववृत्तो हरिः श्रुतः ॥

92. to which no superior exists either for prosperity or purification<sup>a</sup>. As the horse sacrifice is the chief of offerings, removing every infirmity<sup>b</sup>,

यस्माच्च m<sup>1</sup>, यस्मा यस्मा f, यस्मा hdbk, तस्मा r.—92<sup>ad</sup>, 93<sup>ab</sup> are wanting in r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

<sup>a</sup> Cp. R̥gvidhāna iv. 23. 6: *pavitṛāṇām pavitram tu japed evāghamarṣaṇam*. <sup>b</sup> 92<sup>ad</sup> and 93<sup>ab</sup> appear with slight variations of reading in R̥gvidhāna iv. 24. 2, being there introduced with the words *evaṅ tad ṛṣir abravūt*; cp. BD. vol. i, p. 147.

93. so the sin-effacing (*agha-marṣaṇa*) prayer (*brahma*) removes every infirmity. As to (*iti*) the (hymns) which follow it (x. 190), that which (comes) next (beginning) 'Unanimity' (*saṃjñānam*)<sup>a</sup> is (in) praise of knowledge.

तदादीनीति h, °दीनीति d, °दानीति Ik, तदादीनी b, तदादीनि m<sup>1</sup>, तदादीनि तु r, तदादीनि तु r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—संज्ञानं ज्ञानसंखवः hm<sup>1</sup>r, संज्ञा ज्ञानसंखवः b, संवज्ञानं संखवः f.—The end of the *varga* is marked by १९ in hbfk after the next śloka (94), not at all in m<sup>1</sup>d.

<sup>a</sup> This is the first khila in the fifth adhyāya of the Kashmir collection. It is identical with Aufrecht's xxv. It is separated from *nejameṣa* (83) by one khila of one stanza, *aṅkavantam*, coming before RV. x. 188 and identical with Aufrecht's xxiv.

## 20. Two khilas. RV. x. 191. Mahānāmni stanzas.

94 Now as to the fourth (hymn) 'Of the handless fiends' (*nairhastyam*), it is destructive of rivals<sup>a</sup>. 'Together, together, indeed' (*sam-sam it* x. 191. 1) and 'Forth, of sacrifices' (*pradhvarānām*)<sup>b</sup> are traditionally held to be two (stanzas) addressed to Agni<sup>c</sup>.

चतुर्थं यत्तु m<sup>1</sup>f, चतुर्थं य तु k, चतुर्थं यत्तु hd, चतुर्थं यत्तु b, चतुर्थंस् (तेर्हस्त्यम्) r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>—चेत्यापिचे एव ते hdm<sup>1</sup>r, स्वापेज्याविते b, स्वापेज्याविते f—स्रुते hdm<sup>1</sup>rb, स्रुता k, चमे तत्रापिदेवते r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>

<sup>a</sup> This is the khila which in the Kashmir collection comes after *samyānam*. It consists of three stanzas and begins *nairhastyam senadaranam*. It is thus described in the Anukramanī *nairhastyam, tream, nirhastyah (nirahastyā MS), sapatnaghnam senadaranam, ānusūbham brāhmatadhyam*. I assume that *catvriṭham* means it is the fourth, counting from x. 190 (1) *aghamaṣana*, (2) *sam-sam it*, (3) *samyānam*, (4) *nairhastyam*. RV. x. 191. 1 (*sam-sam it*) is mentioned out of the order of the hymn of which it is the first stanza, so that it may be coupled with *pradhvarānām* as addressed to Agni. The order in which the Rgvidhāna mentions these four khilas is (1) *aghamaṣana*, (2) *nairhastyam*, (3) *sam-sam it*, (4) *samyānam*. Cp Meyer, Rgvidhāna, p. xxvi, Oldenberg, Prolegomena, p. 507.

<sup>b</sup> This khila of seven stanzas beginning *pradhvarānām pate van*, follows *nairhastyam* and is thus described in the Anukramanī *pra, sapta, kasyapo jamadagnir, uttama samyur, ādyāgneyi gayatri, diti, jaypottamāfih pā-kīar, te'yaḡksarasatutis saḡvūṣup, catvriṭi saumi, pañcamī sauri*. The last stanza is identical with the last of *samyānam* (*tae cham yor ā vrnīmahe, &c*), and is at the same time the concluding stanza of the RV according to the Baskala recension, cp Oldenberg, Prolegomena, p. 495. <sup>c</sup> *Agneyya* must be the right reading, as from the above statement of the khila Anukramanī and from that of the Sarvānukramanī on RV. x. 191 *ādyāgneyi*, only the first stanza of each of these hymns, not the whole of both hymns (*āgneye*), is addressed to Agni.

95. Now in the first<sup>a</sup> (stanza) of 'Unanimity,' Uśanī, Varuna, Indra, Agni, and Savitr are praised, then in the second, the Aśvins.

संज्ञानि b, सञ्ज्ञान hdm<sup>1</sup>r, संवञ्ज्ञान ik—अथाग्निर्नो hdm<sup>1</sup>r, तथाग्निर्नो b ik—95 is wanting in r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

<sup>a</sup> The irregularity of declension in *prathamasyāre* is probably due to the following *triyasyām*.

96. The third and the last two (3, 4, 5) express prayers. Indra (and) Pūṣan are praised in the second stanza of (the hymn) destructive of rivals<sup>a</sup>.

आशियोऽभिवदन्ति ताः hm<sup>1</sup>rbfk, स त्वाशीवीद् उच्यते r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—96<sup>cd</sup> and 97 are wanting in r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

■ That is, of *nairhastyan*; cp. 94. These two deities are mentioned in the second stanza of that khila.

97. And the other (stanzas) which are chiefly concerned with benedictions are pronounced to be (addressed) to the Gods. They regard 'Together, together' (*sam-sam*: x. 191) and 'Unanimity' (*samjñānam*) to be the best (charm for) conciliation<sup>a</sup>.

संवसनं f, शिवननं r<sup>2</sup>, संवत्तनं b, संसवनं hd, संहननं m<sup>1</sup>. The name of the reputed seer in Āṅgīnukramapī x. 99 and in the Sarvānukramapī is Saṃvāsana.

<sup>a</sup> In Ēgvidhāna iv. 24. 4, 5 *sam-sam* is described as *saubhrātīkaraṇam mahat*, and *samjñānam* as *sandhīharam*.

98. The Mahānāmni stanzas are mystical (*guhya*) and they are addressed to Indra: whosoever repeats (them) obtains a day of Brahma which lasts for a thousand years<sup>a</sup>.

महानाम्न्य ऋचो hdr, महानाम्न्यं ऋचा f, महानाम्न्य रिवां b.—गुह्यास् m<sup>1</sup>r, गुह्यां bf, गुह्या hdk.—ऐन्द्रस्य चो वेदत् hm<sup>1</sup>r, ऐन्द्रास्स च वेद b, (ता) देद्रास्स चो वेद f.—सो हीं ब्राह्मः r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, सो हं ब्रह्म hm<sup>1</sup>r, सो इ ब्राह्मं b, सा इ ब्राह्मं r<sup>2</sup>, सा इ ब्राह्म्यं f, Śaḍguruśiṣya, who (p. 169, śloka 9) quotes nearly the whole line, has अहर्ब्राह्मं.—स राध्यते hdm<sup>1</sup>r, सराध्यते r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, सरधासौ b, सरधासौ f, सरधासौ kr<sup>2</sup>.—In m<sup>1</sup> this śloka comes after 101.—The end of the *varga* is here marked by 20 in bfk, by 30 in h, not at all in m<sup>1</sup>d.

<sup>a</sup> Op. Bhagavadgītā viii. 17: *sahasrayugoparyantam ahar yad brahmaṇo viduḥ*, which appears in Nirukta xiv. 4 with the slight variation *yugasahasraparyantam*. It occurs again in Manu i. 73 in the somewhat modified form:

*taḍ eva yugasahasrāntam brāhmaṇaṃ puṇyam ahar viduḥ.*

## 21. Mahānāmni stanzas: what constitutes a hymn.

B 99. The ritualists (*vyājñika*) say that a hymn (*sūkta*) has a minimum of three stanzas<sup>a</sup>. The deities which appear in praise<sup>b</sup> therein, own the hymn (*sūktabhāḡ*)<sup>c</sup>. It has, as is well known, been stated by Śaunaka that the deities which own the hymn are always the chief object (of praise).

तृचाधमं  $m^1b$ , विचाधमं  $f$ , विचाधर्मं  $kr^2$  — मूर्त्तमाहस  $fb$ , मूर्त्तानाहस  $kr^2$  — तस्मिं  $m^1b$ , तस्मिन्  $fr^2$ . — सुतो  $m^1$ , सुतो  $bkr^2$  — दृश्यते याः मूर्त्तमात्रः  $m^1$ , दृश्यते यः मूर्त्तमात्रा  $skr^2$ , दृश्यते यः स मूर्त्तमात्र  $b$  — प्रधानमूर्त्तम्  $bikm^1$ , प्रधानमूर्त्तम्  $r^2$ .

\* According to this RV. 1 99 would not be a *sūkta*. <sup>b</sup> Cp iv 143. *stutau yaryeha dṛṣyate*, see also vi 16 <sup>c</sup> 99<sup>b</sup> has one syllable too many.

B 100. Now one should know that the Mahānāmni<sup>a</sup> are stanzas addressed to Indra, for such is the statement that appears (*dṛṣtam*) in a Brāhmaṇa<sup>b</sup>. The term hymn does not appear (applied to them); the expression (*vāda*) hymn (*sūkta*) is (used) in connexion with the Nivids<sup>c</sup>, as one applies (*āha*) the designation of hymn to the Praisas<sup>d</sup>.

ऐन्द्रीश्वरा  $b$ , ऐन्द्री श्वरो  $m^1f$ , ऐन्द्रा श्वरो  $kr^2$  — विद्यात्  $m^1$ , विद्या  $bkr^2$ . — दृष्टं  $m^1bkr^2$ . — ब्राह्मणे  $b$ , ब्राह्मण  $skr^2$ , ब्राह्मणः  $m^1$  — मूर्त्तवादी निवित्तु  $m^1b$ , मूर्त्तशब्दो निवित्तु  $skr^2$ . — प्रियव्वाहा  $skr^2$ , प्रियव्वाह  $m^1$ , प्रियवाह  $b$ .

<sup>a</sup> These stanzas (= Ait Ār iv) form the khila which follows *prādīvarānām* in the Kashmir collection. They begin *vidā magha(va)n vidā gātum anusṛṣṭiṣo dīśa*, and are thus described in the Anukramanī *vidā data, . . . āndram pāvamānan anusṛubham, &c*. They are described in the Rgvidhāna, iv 25, as constituting the end of the Rg-veda Saṃhitā. Cp Oldenberg, Prolegomena, p 509 f. <sup>b</sup> Cp AB v. 7 2: *indra eā etāhkr mahān ātmānaṃ nīranimīta, tasmān mahānānyat*; cp. also KB xxii 2 <sup>c</sup> That is, the Nivid-sūktas are so called as the principal hymns which at the midday libation have the Nivid inserted in the middle, or at the third libation before the last verse of the Sastra. Thus the Dūrohana hymn to Indra-Varuna is treated as a Nivid (AB, vi. 25 7). <sup>d</sup> That is, the *praisikam sūktam*, which consists of twelve Praisas; see above, ii 152, 154.

B 101. One should understand that these<sup>a</sup> constitute (in reality only) single parts of (what is technically called) a hymn, as well as other stanzas which belong to the Kuntāpa (*kuntāyā*)<sup>b</sup> and are separated by pādas<sup>c</sup>, as the Aitāsa (*pralāpa*)<sup>d</sup> and the verses technically called Devanītha, &c.; for in the Kuntāpa (section) all that constitutes one hymn<sup>e</sup>.

मूर्त्तिकदेशा  $m^1fkr^2$ , मूर्त्तिकदेशा  $b$ . — कुत्याः  $m^1$ , कुत्याः  $b$ , कुत्याः  $skr^2$  — निशास्त्राः  $b$ , निशास्त्राः  $f$ , निशास्त्राः  $k$ , निशास्त्राः  $r^2$ , निशास्ताः  $m^1$ . — यथेतरयो  $m^1$ , यथेतसो  $skr^2$ , यथेसो  $b$  — देविनिपादिसंघा  $skr^2$ , देवतयादिसंघा  $m^1$ , देवनीपादिसंघा  $b$  — कुन्ताये  $b$ , कुन्ताये  $fk$ , कुन्ताये  $r^2$ , कुन्ताये  $m^1$  — एवं हि मूर्त्तम्  $b$ , एवं मूर्त्तम्  $skr^2$ , एकमूर्त्तम्  $m^1$ .



<sup>a</sup> That is the Nivids in the Nivid-suktas and the Praiṣas in the *praiṣikaṃ sūktam*.  
<sup>b</sup> The word *kuntāyā*, which is not found elsewhere, must mean 'a stanza belonging to the Kuntāpa section.' The latter is defined as a hymn containing thirty stanzas (*kuntāpa-nāmakāṃ tṛṃśadṛcaṃ sūktam*) by Śāyana on AB. vi. 33. 1 (cp. ASS. viii. 3. 12, 13). He enumerates the constituent parts in his commentary on AB. vi. 32. 3-25. On the Kuntāpa section (AV. xx. 127-136) cp. Bloomfield, SBE., vol. xlii, pp. 688 ff. <sup>c</sup> The AB. states that the Aitāsa pralāpa (vi. 33. 14, 15) and the Devanītha (vi. 35. 22) are recited (*śams*), like a Nivid, by pūdas with *om* after each. As the MSS. all have the prefix *ni* and practically all *ā* in the verb, I have retained the reading *nīśāntāḥ*, 'separated' (see St. Petersburg Dictionary under *√śā*), though greatly tempted to make the correction *vīśāntāḥ*, 'separately recited'; cp. AB. iii. 19. 8: *tṛīr nivīdā sūktāṃ vīśamset*. <sup>d</sup> In the Kuntāpa hymn Śāyana also takes to be included the (AV. xx. 129-132) Aitāsa pralāpa (which he states to consist of an aggregate of seventy pūdas: comm. on AB. vi. 33. 1; cp. 6 and ASS. viii. 3. 14) and the Devanītha (AV. xx. 135. 6-10) which he states to consist of seventeen pūdas (cp. ASS. viii. 3. 25) in his commentary on AB. vi. 34. 1. <sup>e</sup> This agrees with Śāyana's statement that the (whole) Kuntāpa hymn includes the Aitāsa pralāpa, the Devanītha, and other groups of pūdas.

102. Now the first supplementary passage (*purīṣa-pada*)<sup>a</sup> of these (Mahānāmni stanzas) should be (regarded as belonging) to Prajāpati, (then) one is addressed to Agni, one to Indra, one to Viṣṇu, and the fifth to Pūṣan.

आसां तु hm<sup>1</sup>r, आसां स्वात् fbk.—स्वात्मजायते: hm<sup>1</sup>r, स्वपिदेवतम् bkr<sup>2</sup>.—  
 आपिचनेन्द्रं वैष्णव्यं hdr, ऐन्द्रं च वैष्णवं चिव b, विद्रं त्वा वैष्णवा चिव fk, विन्द्रं त्वा वैष्णवं  
 चिव r<sup>2</sup>.—पीष्यं चिव तु पञ्चमम् hdm<sup>1</sup>, पीष्यं देवन्तु पञ्चमम् r, पीष्यं चिवमतः परम् b,  
 पीष्यं चिवमनः परम् fr<sup>2</sup>, पीष्यं चिवमनः परम् k.

<sup>a</sup> These are supplementary pieces used to fill up (like rubble, *purīṣa*) in the recitation of the Mahānāmni stanzas. According to the reading of B, there would only be four of these, Prajāpati being omitted. According to the Kauṣītiki Brāhmaṇa (xxiii. 2), there are, however, five (connected with Prajāpati, Agni, Indra, Pūṣan, Devāḥ): *etāni pañcapadāni purīṣam itī śasyante*. According to the Anukramaṇī of the khila collection also there are five: *purīṣa-padāny āgneya-vaīṣṇava-gindra-panṣṭa-daiśvāni*; omitting Prajāpati, but adding Viṣṇu, like the BD., which omits the Devāḥ; Mitra's reading, having both Prajāpati and Devāḥ, includes six deities. On the Purīṣa-padas see further Pañcaviṃśā Brāhmaṇa xiii. 4. 12, 13; ASS. vii. 12; Lāṭyāyana iv. 10. 18, &c.

103. To Agni belong the Prayājas and the Anuyājas, the Praiṣas and the oblations. Now whatever may be the divinity of the oblations, must also be the divinity of the Praiṣas.

प्रेया ये च hdr, प्रेया ये च b, प्रेयां ये च fk, प्रेया एय m'.—हविषु स्वात् hm'r, हविर्यस्मात् b, हविर्यस्मा fk—देवताम् hdm', देवताम् bfk, देवतास् r.—च ते hbfr', च ये m', तु ये r—The end of the *varga* is here marked by २१ in hbfr, not in m'd. The fact that h marks the end of the previous *varga* after १८ and of the present one here, though the twenty-first *varga* would thus contain only two ślokas, is an indication that ११-१०१ belonged to the original text; a conclusion corroborated by these lines being composed in the *tristubh* metre.

## 22. Deities of Nivāds, Nigādas, and metres.

104. The deities of the Nivāds and of the Nigādas<sup>a</sup> (can be ascertained) by their respective characteristic names<sup>b</sup>; and those stanzas are recited with a Nigāda which are (thus employed) in conformity with the ceremonial.

विद्धि देवताः hdm'r bfk, विद्धोक्तदेवताः r'r'r'.—निगदेन hdm'r, निगदेयु bfr'—कल्याणमा hm'r, कल्याणया k, कल्याण f, कल्याण b.

<sup>a</sup> See St. Petersburg Dictionary, sub voce. <sup>b</sup> That is, by the name of the deity occurring in the formulas employed as Nivāds or Nigādas.

105. Now to Agni are traditionally held to belong the Gāyatrīs, to Savitr the Uṣṇihś, to Soma the Anuṣṭubhs, to Bṛhaspati the Bṛhatīs<sup>a</sup>.

उषिहः m' bfr, उषिहा hdr', उषिहः kr'.

<sup>a</sup> On this and the following ślokas (102-109) are based the statements regarding the deities of metres in Kātyāyana's Sarvānukramanī of the White Yajur-veda (Weber's ed. p. 1v): *gāyatrīyā agnē, uṣṇihś savitē, anuṣṭubhā somā, bṛhatīyā bṛhaspatē*. Cp BD vol. i, p. 153

106. The Pañktis and the Trīṣṭubhs, one should know, belong entirely to Indra<sup>a</sup>; and all Jagatīs<sup>b</sup> whatsoever belong to the All-gods.

ऐन्द्राय hr, ऐन्द्राय d, ऐन्द्राय f, ऐन्द्राय k, ऐन्द्राय b.—यासु hm'r, यय fk, याय b

<sup>a</sup> According to the VS. Anukramanī the Pañktis belong to Varuna and the Trīṣṭubhs to Indra *pañkter varuṇas trīṣṭubhā indrah*. <sup>b</sup> VS. Anukramanī: *jagatīyā vīṣṭe devāḥ*

107. The Virājes belong to Mitra, the Svarājes to Varuna<sup>a</sup>. The Nicrīs are declared to be Indra's, and the Bhurījes are traditionally held to be Vāyu's<sup>b</sup>:

खराजो *br*, खराजा *fk*, स राजो *hdm*<sup>1</sup>.—इन्द्रस्य निवृतः *hdm*<sup>1</sup>, निवृतः *b*, इन्द्रस्या-  
तिधृतिः *r*, इन्द्रस्यतिधृतिः *fk*.—सूरिज *hdm*<sup>1</sup>, सूरिज *bkr*.—107<sup>ad</sup> is omitted in *r*<sup>1</sup>*r*<sup>4</sup>*r*<sup>6</sup>.

<sup>a</sup> Cp. VS. Anukramaṇī: *virājo mītraḥ, svarājo varuṇaḥ*. <sup>b</sup> No statement, VS. Anuk.

A 108. or these two<sup>a</sup> may belong (to the god) in whose sphere<sup>b</sup> (they are), or they may (both) have Vāyu for their deity<sup>c</sup>.

But all the Atichandas metres have Prajāpati for their deity<sup>d</sup>.

प्रजापतिदेवताः *hm*<sup>1</sup>*rfk*, प्रजापतिदेवताः *b*.—108<sup>b</sup> = 122<sup>d</sup>.—The end of the *varga* is here marked by २२ in *bfk*, not in *hdm*<sup>1</sup>.

<sup>a</sup> That is, *niṣṭ* and *dhurij* each taken as a singular. <sup>b</sup> That is, each of these would belong to Indra or Vāyu according as the stanzas composed in these metrical forms happened to be connected with the one or the other. <sup>c</sup> This line (108<sup>ab</sup>) is found in A and *m*<sup>1</sup> only. It has this position in *m*<sup>1</sup>, but comes after 107<sup>ab</sup> in A.

I have placed it here because it seems much more naturally connected with 108<sup>ab</sup>, as adding an alternative referring to the same two deities (Indra and Vāyu), than with 107<sup>ab</sup>; and because we may infer from the silence of the VS. Anukramaṇī about both, that the two lines are thus connected. If the alternative in 108<sup>ab</sup> had any reference to 107<sup>ab</sup>, it would probably have been mentioned in the VS. Anukramaṇī, which makes the same statement about the *virāj* and *svarāj* as the BD. in 107<sup>ab</sup>. <sup>d</sup> Cp. VS. Anukramaṇī: *atichandasāḥ prajāpatiḥ*.

### 23. Deities of metres, Vedas, Vagaṅkāra, Svāhākṛtis. The Svaras.

A 109. But formulas consisting of various metres (*vichandas*) belong to Vāyu. As for those which are measured by pādas,

all Dvipadās are sacred to Puruṣa, Ekapadās are traditionally held to be sacred to Brahmā<sup>a</sup>.

पीरप्यो द्विपदा सर्वा *b*, पीरुप द्विपदाः सर्वा *d*, पीरुया द्विपदाः सर्वा *m*<sup>1</sup>*r*, द्विपदा पीरुप इन्दो *bkr*<sup>2</sup>.—त्राह्य एक<sup>a</sup> *hm*<sup>1</sup>*r*, त्राह्यो लिक<sup>b</sup> *bkr*<sup>2</sup>.—109<sup>ab</sup> is found in A and *m*<sup>1</sup> only.

<sup>a</sup> Cp. VS. Anukramaṇī: *vichandaso vāyur, dvīpadāyāḥ puruṣa, ekapadāyā brahmā*.

110. All stanzas of the R̥g-veda (*rc*) are sacred to Agni<sup>a</sup>, sacrificial formulas (*yajus*) are sacred to Vāyu, all chants (*sāman*) and Brāhmaṇas are sacred to Sūrya<sup>b</sup>.

समस्ता ऋच *hm*<sup>1</sup>*r*, समस्त ऋच *fk*, समस्तसूच *b*.—आपेथ्यो *hm*<sup>1</sup>*r*, आपेया *bkr*.—  
चैव *hm*<sup>1</sup>*r*, चैव *fk*, चैव *b*.—सामानि *m*<sup>1</sup>*fkr*, नामानि *hd*, मामानि *b*.

<sup>a</sup> Cp. VS. Anukramaṇī: *sarvā ṛca āgneyyāḥ*. <sup>b</sup> Cp. *ibid.*: *sāmāni saurūpi sarvāṇi brāhmaṇāni ca*.

111. The call 'Vaṣat' is sacred to the All-gods, (and) the sound 'him' (*himlāra*)<sup>a</sup>. (The Āgur formula) 'We who sacrifice' (*ye yajāmahe*)<sup>b</sup> is a form of the thunderbolt<sup>c</sup> which is preceded by speech. The call 'Svāhā' has Agni as its deity.

हृषं hdm'r, क्षयं b, चयं fk — वाक्पूर्वं hm'r, वा पूर्वं bfk. — \*पिदेवतः hdb, \*पिदेवताः f, \*पिदेवतः m<sup>1</sup>

<sup>a</sup> *Himlāra* is mentioned with *vaṣatkāra* in AB iii. 23. 4. <sup>b</sup> The formula used at the beginning of the *yājñā*. See Haug, *Atareya Brāhmana*, vol ii, p. 133, note. <sup>c</sup> Cp AB ii. 28. 5 *āgūr vajrah*

112. To the Gods and the Fathers belong obeisance and oblation (*svadhā*).

The shrill (*kruṣṭa*) tone (*svara*) is to be recognized as in the head<sup>a</sup>; the first tone belongs to the palate<sup>b</sup>.

स्वधिव hm'r, स्वधिव b, तधिव fkr<sup>2</sup>. — तासव्यः hm'r<sup>2</sup>b, तासवाः f. — प्रथमः hm'fr, प्रथम bkd.

<sup>a</sup> Cp. below, 116. <sup>b</sup> Cp below, 117. See VS Prātūākhyā viii 47.

113. But the second belongs to the centre of the brows<sup>a</sup>, the third has its place (*saṁśrīta*) in the ear<sup>b</sup>, the fourth should be (regarded as) in the tip of the nose<sup>c</sup>, the low (tone) is stated to belong to the chest<sup>d</sup>; one pronounces the *Ātisvāra*<sup>e</sup> as formed by a protraction (*karṣaṇa*) of the low (tone).

\*सन्धितः hdm'r, \*संयतः b, \*संयुतः fk — \*सी मन्त्र उच्यते hm'br, \*सीमेदु --- च्यते fk. — मन्त्र कर्षणसंयुक्तम् hdr, मन्त्र कर्षणसंयुक्तम् m<sup>1</sup>, मन्त्र कर्षणसंगम् b, मन्त्र कर्षणसंयुक्तम् fk. — अतिस्वारं hdb, अतिस्वरं f — प्रशंसति hm'r, तु तं विदुः B — The end of the *varga* is here marked by २३ in m<sup>1</sup>, after 115<sup>ab</sup> in fk, also in b, but by २३, not २१ in h<sup>d</sup>.

<sup>a</sup> Cp. below, 117. <sup>b</sup> Cp. below, 118. <sup>c</sup> Cp below, 118. <sup>d</sup> Cp. below, 119.

<sup>e</sup> This form of the name, used also in 116, is not otherwise found, the usual form of the name, *ātisvāra*, is used below, 120; cp the definition given there *vīkarṣaṇa man-drasya yūktāh*.

#### 24. Deities of the tones.

114. The Gods speak in (*radanti*) the shrill (*kruṣṭa*) tone, men in the first, all beasts in the second, Gandharvas and Apsaras in the (next) tone.

कृष्टं  $hm^1rh$ , सर्वा  $k$ , omitted in  $f$ .—मनुष्याः प्रथमं स्वरम्  $hm^1r^2$ , मनुष्याः प्रथमस्वरम्  $fk$ , मनुष्यः प्रथमः स्वरम्  $b$ , मनुष्यास्त्वितरैस्त्रिभिः  $r$ .—पशवः  $hdm^1r^3bfkr^2$ , वसवः  $r$ .—This and the following two ślokas (114-116) come before 113 in  $bfkr^2$ .

115. Egg-born creatures, birds, serpents, employ the fourth; Piśācas, Rakṣases, and Asuras employ the low tone (*mandra*).

उपमुञ्जते  $hdr$ , (ऋ)ोपमुञ्जते  $f$ , चीपमंजते  $b$ , चीपमुञ्जते  $r^2$ , तूपमुञ्जते  $m^1$ , तूपमुञ्जते  $r^1r^4r^6$ .—मन्द्रं  $b$ , मन्द्रा  $fk$ , मन्द्राः  $hm^1r$ .—115<sup>cd</sup> is omitted in  $r^1r^4r^6$ .

116. But the Atisvāra is peculiar to everything that moves or is stationary.

The shrill (*krusṭa*) tone, which permanently resides in the head, is sacred to the All-gods.

अतिस्वारस्तु  $hdm^1r$ , अतिस्वारस्तु  $bfkr^2$ , अतिस्वार्यस्तु  $r^1r^4r^6$ .—सर्वस्व  $hm^1bfk$ , शेषस्व  $r$ .—वैश्वदेवः  $m^1dbfk$ , वैश्वदेव  $hr$ .

117. The first tone, belonging to the palate (and) peculiar to the Sāmans, has the Ādityas for its divinities. The second tone, which has its location in the region of the brows, is connected with the Sādhyas.

आदित्यदेवतः  $hm^1r$ , आदित्यदेवतः  $bfk$ , वैदित्य एव तु  $r^1r^4r^6$ .—भुवोदेशं समाश्रितः  $hdm^1r^3fkr^2$ , भुवोदेशसमाश्रितः  $b$ , भुवोदेशश्रितश्च यः  $r$ .

118. But the third tone here, which has its location in the ears, is sacred to the Aśvins; but the fourth tone here, which is nasal, is stated to be sacred to Vāyu.

आश्रितस्तु  $hm^1rbfk$ , आश्रितस्तु  $r^1r^4r^6$ .—कर्णौ  $hdb$ , कर्णौ  $fk$ , कर्णौ  $r$ .—त्वच  $hm^1r$ , त्वच  $b$ , त्वच  $fk$ , त्वचु  $r^1r^4r^6$ .—The end of the *varga* is here marked by र्क्ष in  $bfk$ , not in  $hdm^1$ .

25. Deities of the tones (concluded). Deities of the Prastāva, Udgītha, Upadrava, Pratihāra, Nidhana.

119. But the fifth tone, which is related to the eyes, is declared to have Sūrya as its divinity. But the sixth Sāman tone the low (*mandra*) is stated to be sacred to Soma.

चाक्षुः  $h\acute{d}r$  चाक्षुः  $m^1$ , चक्षुष  $b$ , चक्षुष  $f$ , चक्षुक्षु  $k$ —सूर्यदेवतः  $h\acute{d}$ , सूर्यदेवतः  $b\acute{f}k$ —117<sup>ab</sup> = omitted in  $r^1r^4r^6$ —उच्यते  $h\acute{d}m^1r$ , औरस.  $b$ , औरसः  $f\acute{k}$

120 But that which is formed with the protraction of the low (tone) is called Atisvārya it is to be known as sacred to Mitra-Varuna. It is located<sup>a</sup> in the position of the low (tone).

विकर्षेण तु  $h\acute{m}^1r^3$ , विकर्षेण तु  $h\acute{d}$ , विकर्षेण तु  $f\acute{k}r^2$ , कर्षणेनेव  $r^1r^4r^6$ —युक्तोऽतिस्वार्यं  $m^1r$ , युक्तो निस्वार्यं  $h\acute{d}$  स्वरो तिस्वार्यं  $f$ , स्वरो तिस्वार्य  $b$ —स मैवावक्ष्यो  $h\acute{m}^1f\acute{r}$ , स मैद्वावक्ष्यो  $k$ , सा मैद्वावक्ष्यो  $b$ —मन्द्रस्थानसमाहितः  $r^1r^4r^6$ , मन्द्रस्थानसमानि षट्  $h\acute{d}m^1r^3$ , मन्द्रस्थानि समानि षट्  $b\acute{f}k$

<sup>a</sup> *Samahita* being used in much the same sense as *samāhita* in 117<sup>d</sup> and 118<sup>b</sup> The reading *samānt śaj* seems to be a corruption due perhaps to the following *saptanam*

121 These have here been stated to be the gods of the seven Sāman tones. But (the gods) of the other three<sup>a</sup> are the three Lords of the World<sup>b</sup>.

सामस्वराणां  $h\acute{m}^1r^3b\acute{f}k$ , इति स्वराणां  $r^1r^4r^6$ —एते देवा इहोदिताः  $h\acute{d}m^1r^3b\acute{f}k$ , उक्ताः सामसु देवताः  $r^1r^4r^6$

<sup>a</sup> That is, of the three tones of the Rg veda. <sup>b</sup> That is the three forms of Agni, spoken of in 2 73 as the three chief lords of the world, *lokadipatayas trayah*

122. The Prastāva in the Sāmans has Vāc as its deity, or is sacred to Agni, the Udgītha and the Upadrava are sacred to Indra, or they may have Vāyu for their deity.

वाग्देवत्यो  $h\acute{d}b$  वाग्देवत्यो  $m^1f\acute{k}r$ —अवापियः  $h\acute{m}^1r$ , अवापिद्भूः  $b$ , अवापिदेः  $f$ —प्रक्षावदेव  $h\acute{m}^1r$ , प्रक्षाव सर्वं  $b$ , प्रक्षाव सर्वं  $f$ —उद्गीथोपद्रवावेन्द्रो  $h\acute{d}$  (\*थीप<sup>o</sup>  $d$ ), उद्गीथापद्रवावेन्द्रो  $r$ , उद्गीथोपद्रवाविश्वो  $m^1$ , उद्गीथोपद्रवा चद्रो  $b$  उद्गीथोपद्रवाचद्रो  $f$ —वा वायुदेवते  $h\acute{d}m^1r$ , धोमयदेवते  $b$  धोमयदेवते  $f\acute{k}$  The feminine dual \*देवते is perhaps due to a mechanical repetition of the *pāda* स्याता वा वायुदेवते occurring above, 167<sup>d</sup>

123 Now the Response (*prathāra*) should be (regarded as) sacred to Sūrya, the Finale (*nidhana*) to the All gods, by pronouncing them with the sound 'him' and with the sacred syllable<sup>a</sup> Om (*pranava*) at the beginning<sup>b</sup>.

निधन  $h\acute{m}^1r$ , निवन  $f\acute{k}$ , निवन  $b$ —कीर्तनात्  $h\acute{m}^1r$ , कीर्तितम्  $b$ —123<sup>cd</sup> is omitted in  $f\acute{k}$ —The end of the *varga* is here marked by २५ in  $b$ , not in  $h\acute{d}m^1$  (nor in  $f\acute{k}$  as 123<sup>cd</sup> is wanting).

<sup>a</sup> In the Brāhmaṇa account of the division of the Sūmans into five parts all the above forms, (1) *om* and *him*, (2) *udgītha*, (3) *pratihārs*, (4) *upadrava*, (5) *nīdhana*, are included; see AB. iii. 23. 4; Haug, vol. ii, p. 198, note <sup>39</sup>; cp. Śūrya on AB. iii. 23. 4: *hīṃkārādāyaḥ pañca sāmāṃsū vaiśvadevāvayavāḥ*. <sup>b</sup> Cp. Śāyana, l. c.: *udgātrā pañhi-tavyaḥ sāmna ādau him ity evaṃ śabdo hīṃkārāḥ*.

## 26. Various deities incidental in Vaiśvadeva hymns.

124. Thus he who knows the deities (of the R̥g-veda) should here consider the divinity of the individual and the collective formulas in (their) application to all rites.

वसुसमस्तानां hm<sup>1</sup>r, व्यवसुसमस्तानां b.—124<sup>ab</sup> is omitted in fk.—देवताविद्वेषेत hm<sup>1</sup>r, देवता तदुपेषेत f, देवता तदपेषेति k, देवता तदुपेषेत b.

125. The Seven Seers<sup>a</sup>, the Vasus, the Gods, the Atharvans, the Bhṛgus, Soma, Sūrya, and Sūryā<sup>b</sup>, 'Pathyā svastī, the Two Worlds for whom formulas are stated<sup>c</sup>, Kubū, Guṅgū, Aditi, Dhenu, Aghnyā;

सप्तर्षयो वसवश्चापि देवा m<sup>1</sup>r, सप्तर्षयो ऋषयश्चापि देवाः hd, सप्तर्षयो देवश्चापि देवा fk, सर्व ऋषयो देवाश्चापि देवाः b.—अथर्वाणो m<sup>1</sup>r, अथर्वणो bk, अथर्वणो f, अथर्वी hd.—सोमसूर्याः hdm<sup>1</sup>r fk, सोमसूर्या b, अंशोर्यमा r<sup>1</sup>r<sup>2</sup>r<sup>3</sup>.—स्वस्ती br, स्वस्ति hdm<sup>1</sup>fk.—चीकमन्त्रे hdm<sup>1</sup>r, भीकमन्त्रे fk.—गुग्नुर् hd fkr, गुग्नुर् b.

<sup>a</sup> With the names enumerated in this and the following three ślokas (125-128) cp. those contained in i. 125-129. <sup>b</sup> As all the other names in the line are in the plural, and the MS. evidence strongly favours it, I have adopted the reading *somasūryāḥ*, assuming that it is intended for a condensed compound = Soma and Sūrya, Moon and Sun and Sūryā (cp. RV. x. 85). <sup>c</sup> I take this dual to be added to *Rodasī* in order to distinguish the dual name *rodasī* from the singular *rodasī*. All the other names in the line are, however, in the singular, and *Rodasī* in i. 129 is also meant to be singular; moreover one stanza of the RV. (vi. 50. 5) is stated in the BD. to be *raudasī* (v. 117), where the goddess is doubtless meant, the name in the text of the RV. being distinctly singular and being mentioned with the Maruts; cp. above, ii. 143.

126. Asunīti and ॥ā<sup>a</sup>, the Āptyas<sup>b</sup>, Vidhātṛ, Anumati<sup>c</sup>, together with the Aṅgirasas,—these should be (regarded as) deities for whom formulas are stated<sup>d</sup>.

अमुनीतिरिक्त्वा hdm<sup>1</sup>, अमुनीतिरिक्त्वा r, प्रमुनातिरेत्वा b, प्रमुनातिरेत्वा k, प्रमुनातिरेत्वा f.—वा स्याद् hdm<sup>1</sup>r<sup>3</sup>r<sup>3</sup>, वा स्यात् f, वा स्या k, वा घोः r, चाप्या b.—<sup>e</sup>तानुमतिर्व्या r.

°त्यनुमतिद्वया hd, °तानुमतिद्वया m<sup>1</sup>, °नानुमतिद्वया l, °तानुमतिद्वया b, °नानुमतिद्वया f.—अङ्गिरोमिः सहिताः स्युर् hm<sup>1</sup>rb. अङ्गिराः सहिता स्युर् k, अंगिराः सहिता स्युर् f.

\* Cp Nirukta xl. 48      <sup>b</sup> Op 1 128.      ° The correction *ka yā* is supported by the same collocation, *ka yo*, lower down (130)      <sup>d</sup> The meaning of this enumeration seems to be that, though these are deities of rare occurrence, they all have formulas addressed to them, and are found, with those that follow, in Vaiśvadeva hymns.

127. Vaiśvānara, Suparna, Vivasvat, Prajāpati, Dyaus, Sudhanvan, Nagohya<sup>a</sup>, Apām napāt, Aryaman, Vātajūti<sup>b</sup>, Ilaspati, and Rathaspati;

°पतिगौः hdm<sup>1</sup>kr<sup>2</sup>, °पतिपौ<sup>b</sup>, °पति। गौः f, °पतिव्यौः r<sup>1</sup>r<sup>2</sup>r<sup>4</sup>r<sup>6</sup>—सुधन्वा नमोमह्यः b, सुधन्वा नं न गोवः f, सुधन्वा नं न गोधः k, सुधन्वा न गोधः r<sup>2</sup>, सुधन्वा गोभ्यः r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, सुधन्वा नमयः hdm<sup>1</sup>r<sup>3</sup>.—°र्यमा वातजूतिर् hdm<sup>1</sup>r, °र्यम चेतपङ्कर् b, °र्यम धो तयक्षुर् f, °र्यम धो तपक्षुर् k—°पतिद्यापि hdm<sup>1</sup>r<sup>3</sup>r<sup>2</sup>, °पतिवैव r, °पति आपि bfk

<sup>a</sup> That is, Agohya, the form *nagohya* being used probably to avoid coalescence with *sudhanvā* Sauthanvana and Agohya are commented on in Nirukta xl. 16      <sup>b</sup> This seems to be a corruption, as there is no deity of this name anywhere, it may stand for the epithet of some deity, like *svayāta* as the name of an *Āditya* in *BD* iv. 82, see note there.

128. the Rbhus, Parjanya, Mountains, and the Females (*gnāh*); Dakṣa, Bhaga, the Wives of the Gods, the Regions (*diśah*); the *Ādityas*, the Rudras, the Fathers, and the *Sādhyas*—all (these) are incidental in hymns addressed to the All-gods<sup>a</sup>.

पर्वता षाच पत्नी hdm<sup>1</sup>bfk, पर्वता षाच पत्नीर् r, वा गावश्च पत्नीर् r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>. I have omitted पत्नीर् in the text because it makes the line redundant by two syllables, it probably crept into the text as a gloss on पत्नीः. Besides, देवपत्नीर् occurs in the next line—देवपत्नीर्दिग्ध hr, देवी पत्नी दिग्ध m<sup>1</sup>, देवपत्न्यो दितिश्च b, देवपत्न्यो दिति f, देवपत्न्यो दितिः k—The end of the *varga* is here marked by र्द in bfk, not in hdm<sup>1</sup>.

<sup>a</sup> Cp above, ii. 130, on the character of Vaiśvadeva hymns.

### 27. Remarks about deities and knowledge of them.

129. The deities which own hymns and own oblations have (thus) been stated in succession, in both cases together with (those which occur in) incidental mention Whether (this) be



so in both ways<sup>a</sup> or in the other way<sup>b</sup>, no formula is directly known (*pratyakṣa*) to any one who is not a seer<sup>c</sup>.

अनुक्रान्ता  $hm^1r$ , अनुक्रान्ता  $b$ , अनुक्रान्तां  $fk$ .—<sup>a</sup>न्यथा  $hm^1r$ , <sup>b</sup>नाथा  $b$ , <sup>c</sup>नथो  $fk$ .—  
अनुपेर्  $hm^1r$ , अनुपेर्  $bfk$ .—मन्त्रम्  $hm^1$ , चंचं  $d$ , मन्त्रे  $bfk$ , मन्त्रः  $r$ .

<sup>a</sup> That is, whether the gods here indexed own both hymns and oblations. Cp. Nirukta vii. 13; x. 42. <sup>b</sup> That is, whether they are incidental. <sup>c</sup> That is, knowledge of the deities of a formula can only rest on sacred tradition.

130. These deities are altogether to be adored with concentration, assiduity, self-control, intelligence, deep learning, austerity, and by injunctions (to others). He who knows the stanzas (of the Rg-veda) knows the gods.

A He who knows the sacrificial formulas (*yajus*) knows the sacrifices. He who knows the chants (*sāman*) knows the truth (*tattva*).

दाक्षिण  $hm^1fr$ , दाक्षिण  $bk$ .—बुद्ध्या  $r$ , बुद्ध्या  $hm^1bfk$ .—वाङ्मयुत्विन  $hrbfk$ , वङ्मयुत्विन  $m^1$ .—निधीगिः  $hdx$ , निधीगिः  $bkr^2$ , नि<sup>o</sup>  $f$ .—उपास्यस्वाः  $hm^1r^2bfkr^2$ , उपास्यस्वाः  $r$ .—  
देवता या  $hdbfk$ , देवतस्व  $r^1r^4r^6$ .—या ऋचो  $b$ , याः ऋचो  $fk$ , यास्त्वृचो  $hdm^1$ , यास्त्वृचो  $r$ .—The words वेद स वेद देवान् are omitted in  $fk$  (the lacuna being indicated by seven horizontal strokes in  $f$ , and by a space in  $k$ ).—The third line of 130 is not found in  $bfk$ , but in  $hdm^1r$  only.

131. Of him who knowing the deities of the formulas<sup>a</sup>, at any time employs a rite, the deities taste the oblation, but not that of him who is ignorant of (those) deities<sup>b</sup>.

कर्म्म  $hdm^1r$ , कर्म्म  $bk$ .—जुषन्ति  $hm^1r$ , जुषन्ति  $b$ , जष्यते  $fk$ .—देवतास्तस्य  $A$ , तस्य देवतास्य  $bfk$ , तस्य देवासो  $m^1$ .—हविर्ना<sup>o</sup>  $hdm^1r^1r^3r^4r^6$ , हविर्वी  $r$ , हविर्वी<sup>o</sup>  $bfkr^2$ .

<sup>a</sup> Cp. Sarvānukramaṇī, introduction, § 1: *mantrāpām ūrṣeyachandodaivatavit*. <sup>b</sup> Cp. VS. Anukramaṇī, loc. cit.: *devatām avijñāya yo juhott, devatās tasya havir na juṣante*.

132. For an oblation assigned (*pradiṣṭa*) without correct knowledge a divinity would not desire (*iṣeta*).

Therefore one should offer an oblation (only) after carefully committing (*saṁnyasya*) the deity to mind<sup>a</sup>.

अविज्ञान<sup>o</sup>  $hdx$ , अविज्ञात<sup>o</sup>  $bfxm^1r^1r^4r^6$ .—हविर्नैव हि  $hd$ , हविर्नैव च  $m^1$ , हविर्नि-

वेन fk, हविर्नेवेत्त b, हविर्नाशन्ति r—देवतम् m<sup>1</sup>k, देवतम् hdbf, देवता: r—मनसि संन्यस्य m<sup>1</sup>dr, मनसि स न्यस्य b, मध्ये: संन्यस्य f, मनुषेय संपस्य b—देवता hdm<sup>1</sup>, देवता bfr—I have conjecturally placed २<sup>७</sup> here as the end of the *varga*, because that figure in bfr comes after 85, which occupies the position of 132 in those MSS

\* Cp VS. Anukramanī, loc cit *samyasya manasi devatām havir hūyate*.

### 28. Importance of knowing the deities.

133 \* He who knowing the divinities of the formulas, being pure, also devotes himself to study, is, like one seated at a sacrificial session in heaven, lauded even by those who are engaged in such a session<sup>b</sup>.

स्वाध्यायमपि m<sup>1</sup>bfr, also ॥ (but corrected on margin to \*मेव), \*यमेव d, \*यमुत् r<sup>1</sup>r<sup>2</sup>—\*विष्णुवि: hdm<sup>1</sup>r, \*विष्णुवि: b, \*विद्दवि: fk, \*विष्णुते: s—स सत्सदिव r, स तत्सदिव: bfr, असत्सदपि hdm<sup>1</sup>r<sup>2</sup>, स तत् दिवस s (w<sup>1</sup>)—सत्सद्विरपीड्यते hdm<sup>1</sup>s (w<sup>1</sup>), \*पीड्यते r<sup>1</sup>r<sup>2</sup>, \*पीड्यते r, स्वर्गसन्निरभियते b, स्वर्गसन्नियते fk.

\* This śloka is quoted by Sadguruśiṣya, with a few slight variations, p 167, 10, 11

<sup>b</sup> That is, by the gods cp VS Anukramanī, loc cit *svādhyāyam aṣi yo 'dhite mantradatvatayāḥ*, so 'musmīn loke devair apīdyate

A 134 In muttered prayer and in offering an oblation this is a necessity—the seer, the metre, and the divinity<sup>a</sup>; and applying them wrongly one is here deprived of their fruit<sup>b</sup>.

अपिच्छन्दी hd, अपिच्छन्दी m<sup>1</sup>r—तत्फलम् r, तत्फलं hdm<sup>1</sup>.—This and the following four ślokas (134-138) are found in Am<sup>1</sup> only.

\* Cp the adaptation of 135<sup>ab</sup> in Sadguruśiṣya, p 166: *ṛcchandodotvatadi vyāñāṇaṇ phalam ucyate*      <sup>b</sup> Cp Sarvānukramanī, introduction, § 1

A 135. As to the knowledge of the seer, the metre, the divinity, and the rest<sup>a</sup>, acquired (*śrutam*) at sacrifices and the like, it should be understood that by resorting to it, the faculty of seeing the Spirit (*prāna*) is here established (*rihitā*).

अपिच्छन्दीदेवतादि rs, \*देवतादि hdm<sup>1</sup>—प्राणदृष्टिर्वि<sup>०</sup> hdr, प्राणदृष्टि वि<sup>०</sup> m<sup>1</sup>.

\* 135<sup>a</sup> is quoted by Sadguruśiṣya, p 166, śloka 2

A 136. He who without knowing the seer, the metre, the divinity, and the application (*yoga*)<sup>a</sup>, should teach or even mutter (a formula), will fare the worse (*pāpīyāñjāyate*)<sup>b</sup>.

अविदित्वा hdm<sup>1</sup>r.—अधिं hā, अधिं<sup>o</sup> m<sup>1</sup>r.—योऽध्यापयेत् r, याध्यापयेत् hā.

<sup>a</sup> *Yoga* appears to be used here in the sense of *prayoga*. <sup>b</sup> This śloka is quoted by Śaḍguruśiṣya, p. 57 (bottom), and by Śāyana in his introduction, M. M., RV.<sup>2</sup> vol. i, p. 23 (middle). Cp. also Sarvānukramaṇī, introduction, § 1: *pāpīyāñ dhavati*; ŚB. xiii. 1. 5<sup>4</sup>.

A 137. In olden times the seers, desirous of wealth, resorted with metres to the deities<sup>a</sup>: it is for this reason (*iti*) that the great seers mention metre in the middle.

<sup>a</sup> This śloka was known to the author of the Sarvānukramaṇī as most of it has been incorporated in the introduction, § ii. 7: *arthepsava ṛṣayo devatās chandobhir abhyādhāvan*; cp. Śaḍguruśiṣya, p. 60.

A 138. Now one should first state the seer, next the metre, and then the deity of the formulas in regard to the rites in this order (*evam*), so says a sacred text.

139. Distinguishing the Self in his self as the receptacle<sup>a</sup> (*ādharma*) and at the same time not the receptacle (of all things), one who knows the divinities should recite (the formulas) having an eye to both—the euphonic combination (*saṃdhi*) (and) the stanzas (themselves).

--प्रार चानाप्रारं b, आप्रार वाप्यनाधारं f, आत्मारं वाप्यनाधारं k, आत्मानं वाप्यनाधारं r<sup>2</sup>, आत्मानं साधनाधारं r<sup>3</sup>, आत्मानं स्वाप्यनाधारं hm<sup>1</sup>, आत्मानं स्वात्मानाधारं d, आप्रस्य वा अनप्रस्य r.—विविच्य<sup>o</sup> hm<sup>1</sup>rfk, विचित्या<sup>o</sup> b.—<sup>o</sup>त्वनि hm<sup>1</sup>rb, <sup>o</sup>त्वनी fk.—ईचमाणो hā, ईच्यमाणो m<sup>1</sup>, वीचमाणो b, वच्यमाणो fk.—द्युतौ hm<sup>1</sup>r, द्युतो bfk.—संधिम् hm<sup>1</sup>r, संधिं fk, संधिं (रिचो) b.—दैवतवित्पठेत् hābr, देवतवित्पठेत् m<sup>1</sup>, दैवत्य - पठे f, दैवत्य - पठे k.

<sup>a</sup> Cp. Vedāntasāra, 1: *ātmanam akhīlādhāram āśraye*; Bhagavadgītā iv. 13: *tasya kartāram api māyā viddhy akartāram avijayam*.

140. Such an<sup>✓<sub>15</sub></sup> one enters into the Brahma, the immortal, the

infinite, the permanent source of that which is and is not, both vast and minute, the lord of all, the light supreme

ब्रह्मामृतम् hm<sup>1</sup>r, ब्रह्माननम् fk, ब्रह्मासत्तम् b—योनि सदसतोर्ध्वम् hdm<sup>1</sup>r, योनि सदसतो व्रत fk, योनि सदसदो व्रत b—महद्वाणु च hdm<sup>1</sup>r, महत्प्राणु च ॥ महद्वाणव इ, महद्वाणव k—विश्वेश hm<sup>1</sup>r, विश्वस bf, विश्व स k—विश्वति hdm<sup>1</sup>r fk, विश्वति b—The last pāda is repeated in hdbfk—The end of the *corps* is here marked by २८ in m<sup>1</sup>b/k not in hd

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